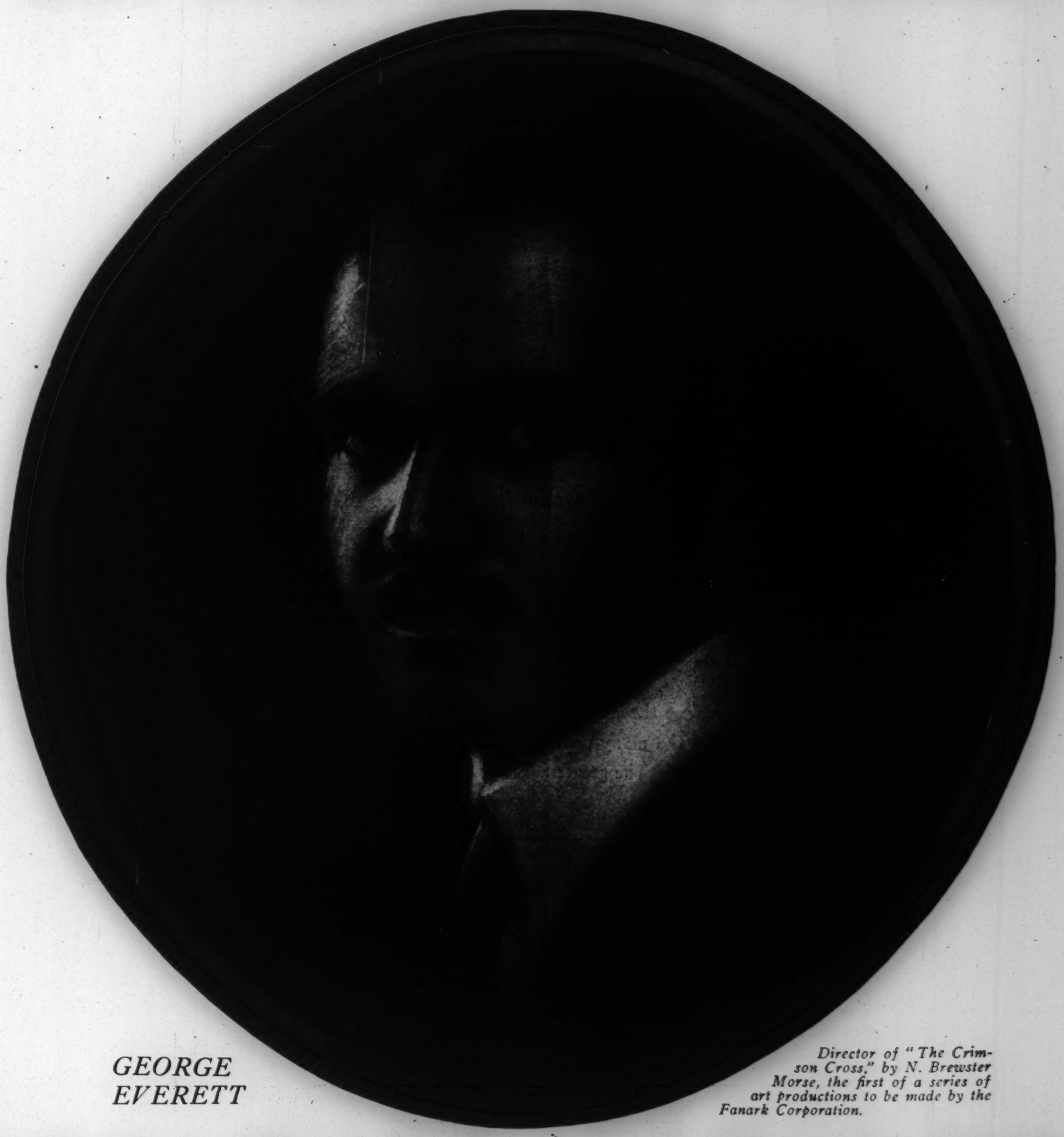
57

PAGE S. JAY KAUFMAN

20 Cents
OCT. 23, 1920

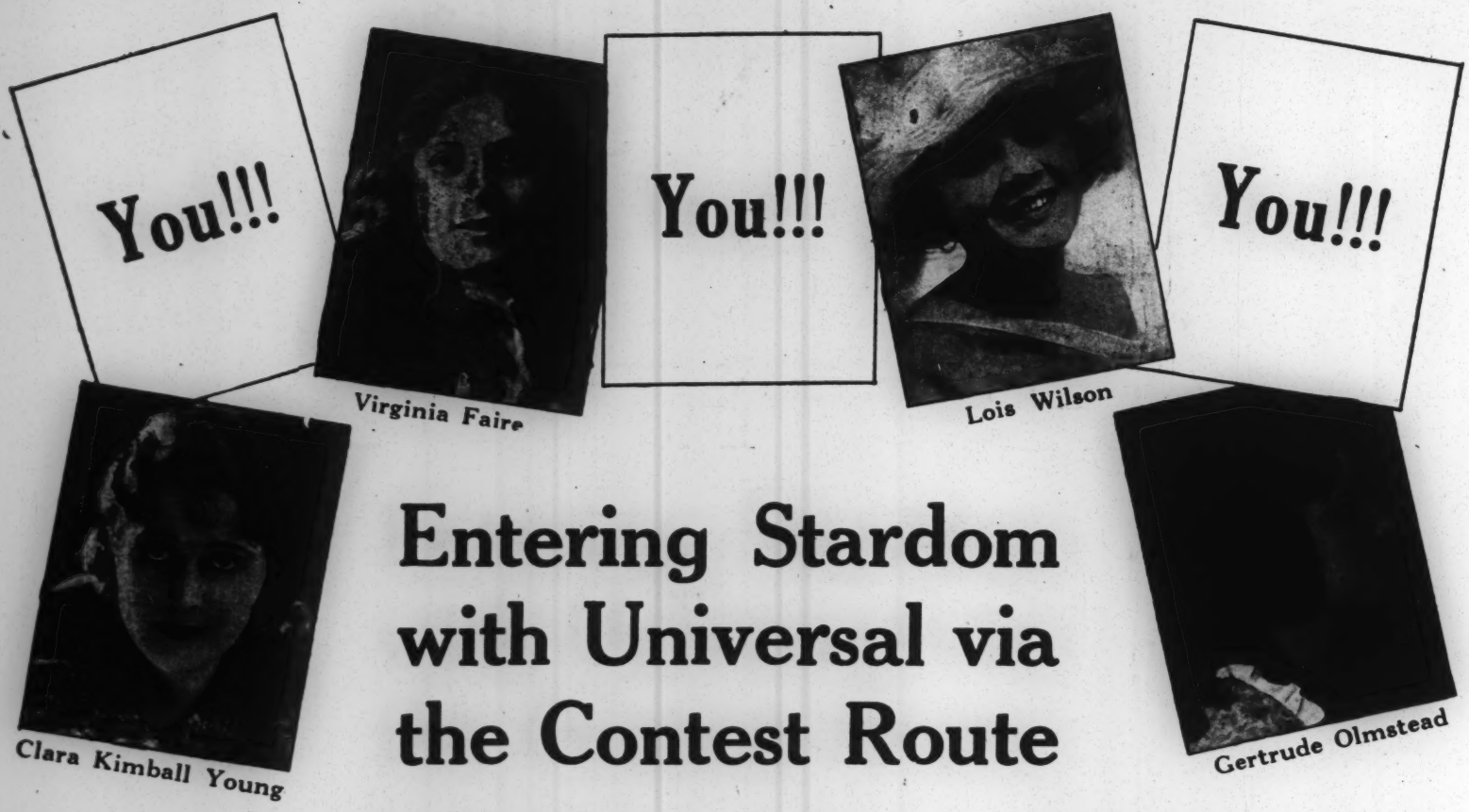
Dramatic Mirror and THEATRE WORLD



GEORGE EVERETT

Director of "The Crimson Cross," by N. Brewster Morse, the first of a series of art productions to be made by the Fanark Corporation.

L. R. Reid • Benj. DeCasseres • Dorothy Dalton



Entering Stardom with Universal via the Contest Route

In the above illustrations you will find four girls who have entered the movies and benefitted thru contests. Clara Kimball Young (an Equity Star) and Lois Wilson (a Paramount Star) are known as stars of the first magnitude and yet they started their careers thru just such an opportunity as is offered *you* on this page.

Virginia Faire was found thru a contest and for the past six months has been starring in a series of pictures soon to be released by the Universal Film Company. Gertrude Olmstead has just been decided the winner of a contest conducted by a Chicago Newspaper, Carl Laemmle, president of the Universal Film Co., saw possibilities in this girl and her first year's salary will be $10,000.

How few girls realize the fact that beauty is not the only asset to success on the screen. It is only one of the many points which go to making up a girl's qualifications. The greatest advantage for any girl is ambition.

Use this opportunity of doing the same that others have done. Enter this contest and win one of the three contracts offered by the Universal Film Co.

The unusual features of this contest provide contracts for three girls. In previous contests conducted by other magazines, there has only been one prize. Besides the contracts given to the first three winners practically every girl who enters this contest is assured a strand of genuine Indestructible Nataline Pearls which are valued at $25 in any jewelry store.

— USE THE COUPONS —

Be sure and use the coupon in the lower left to find out the full details of this wonderful contest. If you personally are not interested in the contest use the voting coupon in the lower right hand corner of this page for some friend of yours and we will immediately advise her that she has been suggested as a candidate for the first three prizes. Every week the mirror will carry this voting coupon which entitles the reader to one vote in this contest.

USE THIS NOW!

Contest
Editor
Dramatic Mirror
133 West 44th St., New York

Please send me full particulars about your screen contest without obligation on my part.

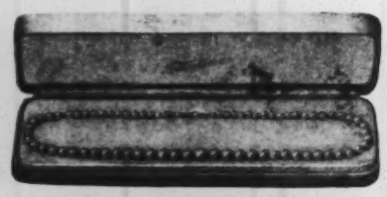
Name .....

Address .....

City ..... State .....

These Beautiful Pearls

Every girl will win a strand of these beautiful Nataline Pearls with only a slight effort. Their value in any jewelry store is $25.



1st Voting Coupon

Contest
Editor
Dramatic Mirror
133 West 44th St., New York

Please cast this vote in favor of

Name .....

Address .....

City ..... State .....

whom I suggest as the winner.

Rex Beach telegraphed—

"I wish I had written 'The Branding Iron.' It is one of the strongest and best stories I have read. I look forward with confidence to its great success as a photo play."

Now—

Katherine Newlin Burt's tremendous success—

"The Branding Iron"

THE story that thrilled the country! Edition after edition was exhausted!

For it is life stripped bare of pretense.

Human emotions, untamed, stark—love, jealousy, the rage that can hold hot iron to shrinking flesh—passions old as the world.

Red blooded, vital, this picture of a primitive and passionate girl of the wilderness holds you tense.

Branded by her mother's sin—tricked, cheated—snatched from the simplicity of her mountain cabin into sophisticated luxury—torn between love for one man and a yielding gratitude to another.

You are swept off your feet in a whirl of rushing action and primitive emotions.

For Goldwyn has put the story on the screen with all the force, the vitality, the vivid episodes, that made its huge success.

Swift, tense, "The Branding Iron" cuts into hidden depths of human nature.

Produced by GOLDWYN PICTURES Corporation

Directed by Reginald Barker

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

EXQUISITE COMPLEXIONS

have been retained throughout the summer by all women readers of The Dramatic Mirror who followed Madame Helena Rubinstein's guidance and placed their trust in her triumphant

"VALAZE"

Beauty Preparations

And throughout the coming autumn and the harsher winter they will remain equally flawless,—these same complexions,—if they will be allowed to continue under the same expert guidance and under the influence of the same unfailing Beauty Aids.

FRECKLES, SUNBURN AND TAN.

Valaze Beautifying Skinfood, removes discoloration, sallowness and freckles; moderates and prevents lines and wrinkles; insures a clear, soft, exquisite complexion. Price from $1.25.

Valaze Sunproof and Windproof Cream, protects the skin from ill-effects of exposure to sun, cold or wind, *preventing* tanning, sunblister and roughness. Also excellent foundation for powder. Price from $1.10 up.

Valaze Bleaching Cream, bleaches away sunstains, tan and furmarks. Price from $1.10 up.

Valaze Whitener, completely hides redness or discoloration of the skin. Will not rub off during the dance. Constitutes a boon for evening functions. Price from $1.00 up.

BLACKHEADS AND SPOTS.

Valaze Blackheads and Open Pore Paste, used for washing in place of soap. Clears and renews the skin, reducing pores to normal, and effaces blackheads. Price $1.10 and $2.20. For more obstinate condition, No. 2, priced at $1.50 and up.

Valaze Beaume Blanc, remedies spots, rashes and soreness, and allays irritation. Price $1.75 and up.

WRINKLES AND RELAXED SKIN.

Georgine Lactee, overcomes looseness and sagginess of the skin on the face, throat and around the eyes. Price $2.75 and up.

Roman Jelly, remedies and prevents fine lines and relaxation of the skin. Price $1.50 and up.

There is an unfailing "Valaze" remedy for every defect of the complexion. Whenever possible, a call should be made at Mme. Rubinstein's *Maison de beauté Valaze*, or one should write for her advice and interesting literature, which will be forwarded on receipt of postage.

Mme. Rubinstein has just returned from Europe with a number of new preparations and treatments; also a large assortment of new rouges, face powders and creams that have conquered for themselves a startling success at her European Salons.

Mme. Helena Rubinstein

of Paris and London

46 West 57th Street New York City

ATLANTIC CITY, N. J., 1427 Boardwalk; CHICAGO, ILL., Mlle. Lola Beekman, 30 Michigan Avenue; SAN FRANCISCO, CAL., Miss Ida Martin, 177 Post Street and Grant Avenue; BOSTON, MASS., E. T. Slattery Co.; NEW ORLEANS, LA., Mrs. C. V. Butler, 8017 Zimple Street; DAYTON, OHIO, "Ellnor's"

Dramatic Mirror

and THEATRE WORLD

Published in New York by Dramatic Mirror, Inc. at 133 West 44th Street. Phone 5189 Bryant

H. A. WYCKOFF, President

S. JAY KAUFMAN, Editor-in-Chief

W. S. PATJENS, V. Pres.; L. R. REID, Edit.; J. J. MARTIN, Mging. Edit.; JOHNNY O'CONNOR, MARK VANCE, BENJ. DE CASSERES, Assoc. Edits.; JACK NEWMARK, Adv. Mgr.; J. G. RALSTON, Adv. Director

CHICAGO STATE LAKE BLDG. ROBERT D. BONIEL, Mgr.

LOS ANGELES 424 SOUTH BROADWAY RAY DAVIDSON, Manager

IN THIS WEEK'S ISSUE

Page S. Jay Kaufman.....Page 735
Broadway Buzz.—Louis R. Reid.....Page 737
Page Benj. De Casseres.....Page 739
Stage News.....Pages 740-741
New Plays on Broadway.....Page 743
Vaudeville Shows.....Pages 745-746
Page Johnny O'Connor.....Page 747
In the Song Shops.—Mark Vance.....Page 749
Fashions From the Footlights.—Mlle. Rialto.....Pages 750-751
The Letters of Heloise.—Herbert Crooker.....Page 753
Little Trips to Los Angeles Studios.....Page 757
Screen Reviews.....Pages 756-761
Screen News.....Pages 764-765
Broadway Picture Shows.....Page 766
Dollars and Sense.—Investor.....Page 771
Dining Out.....Page 775
Ask Me.....Page 778

Out in New York on Thursday

Dated the following Saturday. Oct. 23, 1920. Vol. LXXXII, No. 2184. $6 a year. Entered as second class matter January 26, 1899, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1920.

Gowns *Wraps*

Mary Collins

Typifying

Art in Dress

as Demanded

by Women of Culture

—

PARK AVENUE AND FIFTY-SEVENTH STREET

NEW YORK

Suits *Furs*

IAN MACLAREN

The New York critics agree that Galsworthy's play, "The Mob," is easily the most interesting of this season's productions. It is especially interesting in that it serves to bring back to the American stage a young romantic actor, too long absent from our shores—Ian Maclaren—who has just finished a five years' starring engagement in Australia under the Williamson management. Judging by his success in "The Mob," managers will keep him here for some time to come and American theatregoers will be delighted by his forceful, intelligent, imaginative acting and a personality that is at once distinguished.

Says Alexander Woollcott in the *Times:* "It is fortunate in Grand Street in having Ian Maclaren for the role of Stephen More—the same Mr. Maclaren who was part and parcel of the famous Barker's adventures in Wallack's Theatre and on sundry campuses five years ago. He brings eloquence, dignity, and the suggestion of nobility to the part."

Heywood Broun in the *Tribune:* "Ian Maclaren, who plays Stephen More, gives a most effective performance. We admit being thrilled at the terrific fall in the last act when the actor plunges from the top of a table flat upon his back."

DeFoe in the *World:* "Ian Maclaren expressed well the deep feeling of the role and played with commendable sincerity."

Robert Welsh in the *Evening Telegram:* "Ian Maclaren, who is no stranger to Broadway, gave an intelligent and forceful performance."

H. Z. T. in the *Commercial:* "Ian Maclaren in role of Stephen More wins honors. Ian Maclaren made Stephen More live on the stage. His performance was vibrant, compelling. He kept the idealism in a role which in less competent hands could be made mawkishly sentimental.

NOTICE

Dues for the period starting October 1, 1920-April 1, 1921, for membership in the

NATIONAL VAUDEVILLE ARTISTS, INC.

are now payable.

White card with red emblem is the card for this period.

One of the biggest, intensive drives for membership ever undertaken by any organization will be launched November 15th, and will end at midnight, December 15th, 1920. This drive will be in charge of a committee of fifty.

It is the firm belief of this committee that no vaudeville artists in this country should fail to take advantage of all the benefits offered by the

NATIONAL VAUDEVILLE ARTISTS, INC.

to its members.

Be on the lookout for literature, application blanks, etc., explaining in detail the new membership drive.

Remember, this is being done for you.

Henry Chesterfield, *Secretary*,

National Vaudeville Artists, Inc.

Do You Want to Get in the Movies? Write DRAMATIC MIRROR, 133 W. 44th St., New York.

LILLIAN GISH

Who will soon appear in her first picture for the Frohman Amusement Corporation. The scenario is being written especially for her

Page S. Jay Kaufman!

Al Jolson and the Election—The Much Heralded Slump—The Case of "Beyond the Horizon"—About Max Marcin

YES, it was Hubbard who said something about "Do nothing, say nothing—and be nothing."

I rather admire Al. Jolson.

What does it matter that he happens to be getting some publicity in the election?

What does matter is that he is interesting theater folk in their civic duties. He may not know that he is doing it but he is. And what's more valuable?

The investments in the theater are as great as the investments in any other business. Yet, somehow, the man or woman in the theater has come to think of himself or herself as a person apart.

The laws rarely interest them. Unless the law makes impossible the thing they want to do. If instead of this lack of interest came a greater interest people of the theater would have greater rights.

And there is another side to the person of the theater in politics. When the election is won—if Mr. Jolson's candidate wins—who will go to the elected candidate and say you promised to do this or that?

Will it be the man who ridicules?

Or will it be Mr. Jolson?

It must be Mr. Jolson.

He exacted promises. And those promises are vital. So vital that the managers will insist on their being kept.

In the meantime let theater folk look to their duties.

They have registered.

Vote.

. . .

On "Slumps"

One of the morning papers ran a column about "the slump" in the theater.

At once another morning paper interviewed all the managers and ran another column giving the opinions.

It's all absurd.

There's no slump, there never has been and there never will be—

for a good play. (A good play and great play—"Beyond the Horizon"— are not the same.)

There is a slump and there always has been a slump and there always will be a slump—

for a bad play.

Mr. Erlanger says that

So Many

men have become producers who know nothing of the theater that many bad plays have been sent out.

There's the slump. Those plays have been failing.

Mr. Shubert says there has never been a time in the history of the theater when business has been so good.

But the dear old road has taken on a new attitude.

It will not pay for second-rate plays.

It will not pay for second-rate companies.

It will not pay for second-rate productions.

It knows what is first rate.

The press agents have seen to that. And the average person knows far more about the inner workings of the theater than the theater manager seems to realize. Even in the small towns this is so.

And it is so because the amount of

Motion Picture Publicity

has brought about an interest in actors and acting and plays which did not exist before.

I know of one actress who left the theater and went into pictures. She received more than four thousand letters the first year telling her she had been heard of before she went into pictures.

Expenses are higher, much higher and will continue to increase. This without a corresponding increase in the price of seats.

That lessens the profits, but the

Number of Persons

who go to the theater is just as great. During the past six months I have had weekly reports from practically every city in America.

I have read these carefully and in each city where the present "slump" is said to exist, I found that plays offered those weeks were plays which had failed in New York or which had been sent out with inferior casts.

No first company of a first-class success has ever failed anywhere, unless the particular subject matter of the play was of such a nature that it was of interest only to the one city in which it was produced.

. . .

On Tragedy

Tragedy.

The failure of "Beyond the Horizon" on the road.

Just what does it mean? Does it mean that a great play cannot succeed out of New York? "Justice" and other plays have met the same fate. What does it mean?

Whatever it means there should, there must, be a remedy.

And here's ours.

In every city there is a "Dramatic Mirror and Theater World" following. Not only those OF the theater, but those who love the theater. Let them make themselves into a group. A definite group.

Organize into a power.

A power so great that when a fine thing like this O'Neill play comes they will see to it that it is given the treatment it deserves. That the men who produce these plays will not be discouraged. That the men who write them will write others.

I want to hear from any reader who is interested in doing just that. A sort of Drama League in every city. We'll help you in every way we can.

. . .

On Hate

I have noticed a curious difference between the men in the "game" of the theater and the men in the "game" of the motion picture. And certainly they are games to the men in them—with rare exceptions. Games, that is, in the business gambling sense. Not in the sense of play, however.

And this curious difference is this: the men in the "game" of the theater are really very good friends.

The men in the game of the motion picture hate each other as narrowly as hate as has existed in the world before.

And why?

Do you know?

No, I don't.

. . .

On "How"

The letters come pouring in.

"How can I sell my scenarios?"

"How can I become a picture actress?"

"How can I get into vaudeville?"

I welcome these letters. And I answer them all. Where there's evidence of good sense the answer is one thing. Where the letter tells the old story the answer is invariably, "It is the most difficult thing imaginable but if you think you must do it, do it."

. . .

On Marcin

Max Marcin is an author. He is also a carpenter. Of plays. And so he knows the value of another man's play quite as much as he does one of his own. Accordingly he found "Three Live Ghosts"—tinkered with it a bit—and produced it. And it's a success.

But what interested us quite as much is that he did two things in the play. Or rather for the play.

One, he induced Charles Dalton to play a detective. That was corking, because Charles Dalton is one of the finest actors we have. And because Mr. Dalton has been a leading man for years and rarely has had an opportunity to really act. *And* because this kept Frank Monroe from playing the part.

Frank Monroe once made a hit as a detective. And every manager who has a detective in a play at once sends for Frank Monroe.

Notwithstanding that Frank Monroe is a character actor of ability who is being wasted. I saw him play a New Englander a few years ago in a play which never came to town. It is a memory.

Two, he searched for a girl who was unknown and gave her the lead. Watch Miss Sheffield's name.

BILLIE BURKE

Who has promised to revive "The School for Scandal" and other old comedies. She is now appearing in Paramount pictures

DEL LORICE *One of the Vanity Fair Maids who decorate Pathe comedies. Miss Lorice wears a gorgeously bizarre costume to match her name.*

Broadway Buzz

FROM LOUIS R. REID

OLIVER HERFORD writes the Ballad of Don Marquis in the Evening Post. Mr. Marquis should return the compliment in the Sun. Then F. P. A. might do the Ballad of Christopher Morley in the Tribune, and Roy K. Moulton the Ballad of F. P. A. in the Evening Mail. But there would have to be a stop eventually. The last paragrapher in the lists would be unhonored and unsung.

• • •

Get-rich-quick wizards are always identified with oil or copper or silver or gold mines. Which, of course, is inaccurate. A share of Huyler's stock which sold at par in 1889 *is now worth* $40,000.

• • •

An Idea for Cohan

The resignation of Hughey Jennings as manager of the Tigers brings sharply to mind the fact that here is a figure who should have been dramatized years ago. Why hasn't George M. Cohan brought Hughey into Broadway glory? He is far more interesting than Wallingford. Any man who conceived and immortalized the expression "Attaboy" deserves a pedestal in the Broadway hall of fame.

• • •

Paderewski is resigning Polish politics for art—
A very wise decision, if it's true.
Let Lloyd George and Millerand soothe Eastern Europe's heart—
Masters of the keyboard are all too few.

• • •

Now It Is the Farmers

who plan to march to Washington as a protest against something or other. Everyone is protesting in some manner these days and once the protests have become sufficiently organized

they are usually the basis of a plan which calls for a pilgrimage to the Capitol. A farmers parade would be captivating—a thing of overalls and Fords and rakes and hoes and Fords and whiskers and quaint oaths and Fords and weather-beaten faces.

• •

Keeping True to Form

Just as the close of the season of the night boat to Albany is announced comes news that "The Night Boat" is to end its season at the Liberty Theater.

• •

Mileage in Dancing

"Marjorie Gateson, in 'Little Miss Charity,' figures that she has danced fifteen miles since the play opened at the Belmont Theater seven weeks ago"—(News item.) At this rate she dances 2 and 14/100ths miles every night or more than 111 miles a year. No wonder that press agents love to declare of dancers that they "cut a great figure."

Stories of Night Life for Night Time

"Toback Denies Trying to Sell Caruso's Gems," "Troopers Fight 25 Men in Roadhouse Battle," "Convicts Elude Posse, Slug and Rob in Fight," "Life Just One Hold-Up After Another for Hindu," "Thief Works in Church," "Alleged Bootleggers Seized," "Drink of Whiskey Fatal," "Men and Women Shot as Bullets Fly in Row," "Negro's Throat Cut in Row"—such were the headlines surrounding BEDTIME STORIES in the Tribune last Monday.

• • •

One Strike We're in Favor Of

"A strike of union printers who print railroad time tables and street car transfers is in effect in Boston." (News item.)

• • •

"Arms like triphammers, wrists of tempered steel, fingers like mighty springs," says the Herald in praise of Ervin Nyredghazi, Hungarian pianist. But will Ervin look upon the words as praise? Is he not apt to think that the Herald considers him only a machine?

• • •

First, You've Got to Get 'Em Up in the Air

"He took me miles and miles above New York City," said Miss La Varre to a Herald reporter. "Then he stopped his engine right in the middle of the clouds, and asked me to marry him. I told him 'no.' He didn't say a word, but started the engine again and began to do tail spins and loops. I became so frightened that when he asked me again I said 'yes.'" The idea is splendid. But there are drawbacks.

• • ••

Inspiration

Two convicts escaped from Sing Sing last Sunday night during a motion picture show. Wonder what the picture was? Could it have been "Headin' Home"?

• • •

O Criticism, Where Is Thy Sting?

Park Row's critical axes must be sharpened to be advertised. Here is M. George Jean Nathan who receives a two column advertisement as the "critic who roasts every play on Broadway" when Comstock and Gest elect to inform the public of the appeal of "Mecca." It seems M. Nathan expressed his appreciation of the spectacle in a letter to Mr. Gest. Meanwhile those critics who sounded loudest the cymbals in behalf of "Mecca" and whose criticism might be said to be of a constructive nature are left neglected.

Richard de Marquis de Marquard
Was caught in a domestic jarquard,
Now the rest of his life
He won't have for a wife
A prominent vaudeville starquard.

• • •

A Hardship? Yes, and No

The Mayflower, an enormous "property" vessel, collapsed on the stage of the Surrey Theater, according to a dispatch from London, and precipitated all her crew and passengers on the stage.

• • •

Would You Call It Suspended Animation?

Sir: I am in a quandary. Does the recently enacted law against misrepresentation by press agents, publicity represenatives, directors of exploitation, etc., ad

inf., apply to posters or does it not? If so I would call your attention to the 24-sheet in Times Square at 43rd Street, in which the incomparable Pavlowa is depicted gracefully defying Newton's personally discovered law of gravitation. As a citizen deeply agitated over the matter of law enforcement I urge that steps be taken to have the poster removed instantly unless the i. P. can publicly demonstrate her ability to defy the aforementioned l. of g. in the manner indicated. De Gustibus.

• • •

After reading what Variety said of Miss Fissinger, Patrick phoned: "I say Variety striped to a white cover and went into a decline."

• • •

A Revival of the Fittest

Dear Sir: I was as you might say, skimming over the Dramatic Mirror, and saw Herb Crooker's helpful method of choosing people to play opposite stars in same. Hence, I thought it would not be amiss, before I leave next week with the second company of Carl Emmy's Pets, to give you the result of a dream, of what might be, of a fellow that you know without being told, appreciates the best the drama affords, about some dramas that certainly ought to be well received. In connection with same I submit the following favorites with best-seller plays they might well revive with no little spontaneity:

AL JOLSON..THE OLD HOMESTEAD
BERT WILLIAMS.....GRAUSTARK
BILLY WATSON.....KING LEAR
ED WYNN.....TRILBY
EDDIE CANTOR.....HAZEL KIRKE
KENT SMITH.

Well, What Of It?

"Manager Gleason left the train in Philadelphia," it is Hugh Fullerton whispering tensely in the Evening World. "Four of the players locked themselves in a stateroom with a bottle of whiskey, and drank all the way to New York." There is no suspense whatever in the tale. It degenerates into an anticlimax. One bottle of whiskey consumed by four men in two hours. Since one bottle—my man tells me—holds but twelve drinks, it is easy to see that each of the four had but three drinks and these only at intervals on the average of 40 minutes.

• • •

A Happy-Go-Lucky Life

Ian Hay
Goes away
He'll come back some other day,
With another Cockney play,
Which Woods will offer on Broadway.

• • •

All the World's a Stage

The Shubert press department is authority for the statement that Henry E. Dixey is writing a play, inspired by the fact that he is acting the role of an author in "The Outrageous Mrs. Palmer." This thing can be carried too far. Imagine some other actors endeavoring to adapt their lives to the parts they play on the stage! Imagine Lowell Sherman an arch-villain of Broadway, John Barrymore as a most malevolent Giannetto, Lionel Braham as a mat contestant of Zbyszko, Dudley Digges as about to embrace the Jewish faith!

• • •

Why All This Criticism

of the South because her impetuous youths have revived the picturesque and exciting custom of "night-riding"—the very phrase has flavor—as a warning to the operators of cotton gins that they must keep the price

of cotton up? The South lacks color and variety. Her mint juleps are but a memory. Her lynchings are growing scarcer every day. Marse Henry has quit newspaper work. Vardaman no longer decorates the Senate. There is only monotony in the political atmosphere. If the South can endure better the present national *ennui* let her have her Ku Klux Klan.

• • •

Life is a little brighter on Broadway this week. Ruth Mitchell came to town in "Hitchy-Koo." She is the girl who, when told during the actors' strike that Gompers was in line with Equity, asked "And what are gompers?"

• • •

"Hold 'em Yale" came the cry from a thousand throats. And Yale did. She held them to three touchdowns.

MARGARET LOOMIS

One might almost think that this lovely maiden had just stepped forth from an ancient Greek frieze and settled herself for the rest of time at her classical ease. But such is not the case. The lady is a very modern young person indeed. Instead of being a figure in the oldest of the arts, sculpture, she belongs to the newest of the arts, the cinema. She is prominently identified with Paramount pictures, in which, however, she does not always appear as here she is seen. Perhaps it is the reaction from our strenuous modern life that makes her wisely seek comfort and peace in the graceful robes of the classical age. Or perhaps she is tired of being pursued by the young gallants of the day and prefers to pose as Diana, who as you remember, was herself a huntress of more than the average ability

Page Benjamin De Casseres!

An Evening With Chopin—Godowsky—"The Treasure" a Great Satire—See "Mecca" and Die—An American Singer—Over a Piano

FROM a deep cavern buried somewhere in the Unconscious they came—rhythmic, wonderful beautiful things, some with roses in their hair odorous still of vanished springtimes, some with the silver sheen of dead moonlights and carrying urns of tears pearled from lost deep seas; while others radiant with the joy of never having been born blew little sound bubbles from broken rainbows and danced in and out of Time and Eternity, weaving so strange a spell that an hour became a window set on storied heights where all the wonders of the earth and heavens passed before me.

Chopin was being played, and the artist was Godowsky. Godowsky the crucible—where the genius of Chopin was being melted and poured in

Magic Measures

from those fingers of silk and steel, steel so finely charged and flexed that one longed to unsheathe the soul and fly far and away to their beckoning.

The Dance of the Shadows, the persistent unreality of everything, has never been so poignant: Memory, the worn-out courtesan decking herself from the scrap heaps of the past to allure anew; storm-beaten Calvarys and Mt. Sinais of apprehension with tablets of gold to hold together the broken days.

The Dance of the Shadows! Across this world of surfaces they move; the silhouette of

Barren Days

still with a strange fecundity; the bas-relief of gods emerging at man's behest; all the colors of the universe etched in ivories.

Godowsky also played on the same evening his "Triakon-tomeron" for the first time. These were thirty scenes and moods in triple time. Each one is a little

"Movie" in Sound

Vibrant cameos engraved on silence. They took you to Tangier, flung you to the interior of a music-box, drowned you in visions of death, spun you into a tango rag, cooed you to sleep with a lullaby, focused your brain-eye on a Watteau landscape (an exquisite bit!), and what else?

But music so exquisite cannot be written about; one must listen. It ended with "The Star-Spangled Banner," which "ought" now to be "The Bar-Strangled Banner." Its forty-eight stars are eclipsed by the snout of Prohibition.

. . .

"The Treasure"

put on by the Theater Guild at the Garrick Theater, is by David Pinski. It is one of the greatest satires ever written. Its theme is money. The plot is the greed-complex in the human heart.

Money is the vital thing in life, as Balzac affirms in all his novels. Without money there is nothing. Without money—property—there could not even be love. Money is spiritual. Money is metaphysical. All religions are merely capitalized organizations.

Money is power. Without money there could be no knowledge. Only hypocrites and sentimentalists decry money. Money is the great civilizer. Money is the basis of culture.

The Golden Calf will always smile ironically at the crowns of thorns. It can buy them or rent them.

There Is an Idiot

in "The Treasure" who laughs diabolically at his trick. He sets a whole community at work digging for gold amid corpses by the simple expedient of declaring he has found a few rubles in a dog's grave and then forgetting where the grave is. No such play has ever been seen on Broadway. Great is Pinski!

The play is perfectly cast and acted. Dudley Digges, Helen Westley, Celia Adler, and Fred Eric were perfect; but so were all the others.

The last scene, in the village graveyard by moonlight, is an Emanuel Reicher—the last thing in effectiveness.

. . .

It's a pity that the

Greatest Spectacle

of the time should be named after a cigarette.

Probably the next spectacle th- Mr. Gest puts on will be called "Fatima."

Then Victor Herbert will give us a comic opera called "Sweet Caporal."

Followed by Frank Bacon in a revival of "Bull Durham."

Well, whether Mecca is a town, a cigarette or the soubrette wife of Allah, it is big stuff.

There's the Bacchanale, arranged by Michel Fokine. It simply makes you sweat blood to keep up with it. Personally, I am a pagan—that is, I believe in this life, I believe in

Squeezing It Dry

I believe in tasting every sensation that the nerves can get away with. After that I don't care a revenue officer's oath whether there is another one or not.

But if there are any Morris Gests and Michel Fokines running the next dimension, put me down for a season's subscription.

The Mohammedans say, "See Mecca, then die."

I say "See Mecca and do likewise!" See?

. . .

Here's to Fortune Gallo

including Rufus Dewey, Esq.!

Through their courtesy I saw some choice opera at the Manhattan Opera House.

They have some Grade A singers.

Anna Fitzhiu interested me as Mimi in "La Boheme." Here is an

American Singer

that can stand up with the best of them. But we Americans have no use for Americans who become famous in our own country. Go abroad and get a reputation.

Such is the snobbery of democracy and the flunkeyism of "equality."

Because I am old fashioned, a moss back and a palmy days sport, I liked "Lucia di Lammermoor" best of all. For pure melody—dramatic melody—it is blue ribbon stuff.

But should I treat the great musical classics in such a sporty way? I'll get in bad with the highbrows.

Tushum!

. . .

Over a Piano

Her pale, long fingers swept the keys in the final notes of Dvorak's "Humoresque." In the twilight of that conservatory she looked to me, hanging like a clumsy effigy of admiration over the top of the piano, like a Sybil who wove her prophecies of spiritual melodies.

"Do you know," she said, turning on her stool and

Looking Up at Me

when she had concluded, "that there are four dimensions of humor?"

"No," I said, half guilty, trying to think up hurriedly all the definitions of "humor" as oracularly laid down by J. Paracelsus Jay, the word-fancier, at his garden parties and lawn teas for Vassarites of both sexes. "What is the first dimension?"

"The comic joke," she replied. "It is flat, obvious, without brains. The newspaper joke is the Incongruous reduced to its simplest formula. It is the

Barber Shop Laugh

the evening lemonade of the tired business man, the nectar of the crowd."

"And the second dimension of humor?" I asked, flopping onto an Empire chair.

"That," she said, "is found in the comedies of manners, in Molière, above all; in the brain-smile of George Meredith and the plays of Bernard Shaw, that terra cotta Satan. It is

The Golden Bee

that stings by tickling; the fantastic mirth of a Jimmie Barry; the intellectual grin of a Mark Twain."

"And the third dimension?" I asked, feeling myself disappearing in a cerulean firmament of wonder at the verbal touch of this entrancing feminine highbrow.

"The terrible satire of Swift, Invernal, Victor Hugo, Anatole France, Ambrose Bierce, and the Russian

Short Story Writers

like Gogol and Chekhov. That third dimension of humor is the veritable laughter of the gods. You may hear it in Thomas Hardy's 'Tess' and the romances of that terrible being who died a few months ago in Paris, Octave Mirbeau. It is the form of humor known as irony, which," she said fantastically and with a thin smile in her dormant eyes, "is the third-rail of the Life Force. Irony is the

Smile of the Sphinx

and the reflexion from the cold moon of her knowledge, the ——"

"But, then," I broke in, my mind flip-flapping around in my skull under this Irumfine, "there can be no fourth dimension of humor if the third is the language of gods, Sphinxes and Thomas Hardy."

"Ah," she said, aiming at me her final thrust, the

Fourth Dimension

of humor is Woman, for Eve and her serpent are the parents of the other three."

And while I fanned myself back into one-eighth of a dimension of common sensibility she struck out the first notes of "The Devil's Waltz."

. . .

How About Cigars?

Fashionable women of London are now smoking pipes. The idea will not gain any vogue in American fashionable circles. Our smart women would not tolerate—oh, dear me, no—a custom which has prevailed in certain humble sections of the South and in the rural districts of the North Atlantic States. But cigars. Well, that is another matter. Here is where our women can take precedence until such time, of course, as our lawmakers begin to sniff.

5 YEARS AGO TODAY

Otis Skinner appears for the First Time in "Cock o' The Walk" in Allentown, Pa.

Metro Presents Olga Petrova in "My Madonna."

"The White Pearl," Starring Marie Doro, Is Released by Paramount.

Pathe Releases "An Affair of Three Nations," Featuring Arnold Daly and an All Star Supporting Cast.

20 YEARS AGO TODAY

"The Adventures of Francois" Is Produced at The Park Theater, Philadelphia, with Henry E. Dixey in the Stellar Role.

Charles Wyndham Produces "Mrs. Dane's Defence" in London with Lena Ashwell as Mrs. Dane.

Weber and Fields Produce Their Burlesque on Augustus Thomas's "Arizona."

STAGE NEWS OF THE WEEK

ROAD IN TERRIBLE SLUMP

New York Boxoffice Returns Are Not as Low as Painted in Press

WHEN the New York Herald swept into front page prominence last week a lengthy story that New York legitimate shows were in a terrible slump some of the Broadway producers and theater owners jumped right into print with a denial. The fact is that as a whole New York theaters are reaping a harvest. Many of the shows are paying a mighty handsome profit and there is no getting around the real condition; New York today stands foremost as the best paying theatrical city in the world. It far surpasses London in house takings and there is a gratifying condition in New York, reports to the contrary notwithstanding.

Charles B. Dillingham, Flo. Ziegfeld, Arthur Hammerstein, John Golden, Morris Gest, Comstock & Gest, the Shuberts, David Belasco and a raft of the other principal producers are far and away ahead of the game, with their weekly takings sufficient to stagger a lightning calculator.

But it is the road where the real slump is and the closing after closing of traveling combinations is surface proof that conditions are most discouraging and demoralizing outside of the bigger cities.

Some of the road outfits are making money but they can be counted upon the two hands. For one that is turning profit there are dozens that are starving to death. Excessive overhead and cost of traveling and living together with insurmountable union labor problems are responsible for the bad road conditions.

Sophie Tucker Breaks Record

For the first time in the history of the show business in Chicago, Sophie Tucker and her Five Kings of Syncopation, who are filling a fall and winter engagement at the Edelweiss Gardens, have been booked out of the Orpheum office to open October 25th, at the Majestic Theater, Chicago, for two successive weeks, followed by two more weeks at the Palace Theater, Chicago, and two weeks at the State-Lake all the while continuing at the Edelweiss Gardens. Miss Tucker is a big favorite in the "Windy" City, and the Edelweiss Gardens is doing the greatest business in its history through the drawing power of the "Mary Garden of Ragtime."

• • •

Maurice and Walton Report

Reports are flying thick and fast that Maurice and Walton are to rejoin their stage talent. It is understood since the divorce for in private life they were married that they are on speaking terms, and that as a "team" both realize their earning capacity would be doubled. Florence Walton played the Palace last week with Allan Fagan as her partner.

• • •

Vera Gordon for Vaudeville

Vera Gordon, who rose to unusual fame in the film, "Humoresque," is preparing a vaudeville entry under the stage guidance of Harry Rapf. It is understood that in the sketch will appear Peggy Shanor, also a picture star. Rapf formerly produced acts prior to his picture productions.

• • •

To Play Uncle Sam

Ian Maclaren has been asked by the Girl Scouts to take the part of Uncle Sam in their forthcoming pageant which is to take place sometime in November. Mr. Maclaren is at present playing the leading part in "The Mob" at the Neighborhood Playhouse.

• • •

Choristers Opening

The Paulist Choristers are scheduled to appear in Madison Square Garden in a new series of songs, the probable date being October 31. So far no route has been given the choristers in vaudeville.

J, M. Gibbon's New Story

In John Murray Gibbon's new romance, "The Conquering Hero" is a Canadian Scot of fighting ancestry, who, is back in Canada recovering from wounds and gas and getting into physical condition to return to his farm. While temporarily acting as guide to a fishing party in New Brunswick, the hero embarks upon a series of adventures.

The author knows his Canada well and there is excellent description of life there.

• • •

"The River's End" Coming

A. H. Woods has accepted for production "The River's End," a dramatization of James Oliver Curwood's novel by Julian Johnson and Ray Long, and it will be presented for home consumption within the next few weeks with Lowell Sherman in the leading and featured role of the piece. The play is made directly from Mr. Curwood's book rather than from the motion picture of the same name.

• • •

Penwomen's Plays

The League of American Penwomen, through the New York Auxiliary, have selected from its competition four plays to be produced here with professional casts shortly. They are "P's and Q's," by Annie Nathan Myers; "The Door of Miracles," by Ruth Underhill; "Euphemista," by Mrs. Elizabeth d'Aliaga, and "White Tulips," by Mrs. Ruth Van Valkenberg Vilas.

• • •

Goldreyer's Production

On Friday, October 22, Michael Goldreyer will present his first production, a comedy by Wilson K. Nixon called "The Shortcut," at the Columbia Theater in Far Rockaway. The leading parts will be played by Florence Eldridge and Fleming Ward.

• • •

Erlanger Buys Theater

A. L. Erlanger has begun extensive real estate operations on the Pacific Coast with the purchase of the Mason Opera House in Los Angeles.

ROBERT WARWICK

Who is soon to return to the spoken drama after several years devoted to making pictures for Paramount

Plantation Four with Show

J. Bernard Barbour's Plantation Four is now featured with the "Dearie" show and the colored singers have scored a big hit with the show now on the road. The quartette comprises Arthur Aimes, first tenor; M. E. Dabney, second tenor; Bernard Barbour, baritone, and Wesley Hill, bass. "Dearie" is the former "Wildfire" show musicalized by Melvin Franklin.

• • •

"Brevities" to Remain

A contract has been concluded between Messrs. Shubert and George LeMaire's "Broadway Brevities 1920" whereby that attraction will remain at the Winter Garden until after the first of the New Year and as much longer as may be required until the new Winter Garden piece is ready for production.

• • •

"The Storm" at Manhattan

George Broadhurst effected an arrangement with A. L. Erlanger whereby Langdon McCormick's play "The Storm" will open at the Manhattan Opera House Monday, October 25, filling the time for which "Ben Hur" was booked.

• • •

Lenox Hill Players

Burton W. James, director of the Lenox Hill Players, announces the commencement of the season's activities. Rehearsals have already begun for the first play which is to be Shakespeare's "Twelfth Night" and is scheduled for presentation December 4th and 5th.

• • •

N. V. A. Drive

The N. V. A. drive for membership is proving a huge success, and applications are pouring in from all points. Each old member has pledged his best efforts to land at least one new member.

"The Half-Moon" Coming

"The Half-Moon," a musical comedy by William Le Baron and Victor Jacobi, will succeed "The Night Boat" at the Liberty on Monday night, Nov. 1. Joseph Cawthorn will be starred in the new piece, and the cast will also include Joseph Santley, Oscar Shaw, Ivy Sawyer, Maude Eburne, May Thompson, William Ingersoll and others.

• • •

Will Be Jointly Starred

Marilynn Miller and Leon Errol will be jointly starred in a musical piece entitled "Sally in Our Alley," to be placed in rehearsal next week by Mr. Ziegfeld. Guy Bolton has written the book, Jerome Kern the score, and Clifford Gray the lyrics. Walter Catlett will return from London to appear in the new piece.

• • •

No Vaudeville for Rube

No vaudeville for Rube Marquard. At least not just now. It was being framed by Georgie O'Brien, of the Max Hart office, to put Rube and also Al. Mamaux into the Keith houses. But Brooklyn lost, and Rube was arrested for ticket speculating in Cleveland. Rube planned a vaudeville flyer despite the Brooklyn loss.

• • •

W. L. George Writes Play

W. L. George, the noted English writer, who is now in America on an extensive lecture tour, has just written a new comedy called "One Man—One Wife" which he has put in the hands of Laura D. Wilck for placement.

• • •

Madge Lessing to Return

Madge Lessing, long favorite in light opera and musical comedy in this country, is to return to the American stage in the Francis Wilson-De Wolf Hopper revival of "Erminie," in which she will sing the role of Captain Delauney.

• • •

London Farce Comedy

Thomas C. Dagnall has arranged to bring his production of the farce, "Lord Richard in the Pantry," which has now passed its three hundred and fiftieth performance at the Criterion Theater, London, with Cyril Maude and Connie Ediss, to the United States.

• • •

Mary Nash's New Play

Mary Nash will shortly commence rehearsals in "Man and Woman," by Benjamin F. Glazer and Carlos Bonhomme, in which she appeared on tour with great success prior to her London engagement in "The Man Who Came Back."

• • •

"Evind of the Hills"

"Evind of the Hills," a play by Sugur Jornson, is scheduled for production at the Greenwich Village Theater by Conroy and Meltzer.

• • •

New Play for Holmes

Taylor Holmes has accepted for immediate production a drama entitled "The Ghost Between," by Vincent Lawrence. Plans call for its production about December 1.

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

STAGE NEWS OF THE WEEK

IS THAT SO!

PAULINE LORD is to play the leading feminine role with *Ben-Ami* in Arthur Hopkins' production of "Samson and Delilah."

Elsie Mackaye is to appear with her husband Lionel Atwill, when he is seen in the Guitry-Barker play "Deburau."

Adolph Link will appear with the Greenwich Village Players in their repertoire this season.

Michel Fokine and *Vera Fokina*, the Russian dancers, will make their first appearance of the season in New York at the Metropolitan Opera House on Dec. 7.

Grace Hoffman, assisted by the *Misses Rappaport*, 'cellist and pianist, will give a recital for the Professional Woman's League on Monday, Oct. 25, at 2:30 p. m., at the Waldorf-Astoria.

William Lestocq, representative of Charles Frohman, Inc., in London, died in that city on Saturday.

With less than one hour's notice, *William Street* played the juvenile role in "The Woman of Bronze," Saturday night, and gave a very creditable performance. He will continue in the part.

Herbert Anstruther, who was seen in "The Young Visiters" in London, arrived from England Saturday to play his old part in the production to be made here.

Frederick Burt and *Marion Kerby* have been engaged for "The Proper Spirit," which Mrs. Henry B. Harris will produce.

Fan Bourke has been engaged for a prominent role in "She Needs the Money," which will be seen here some time in November.

Josie Intropidi is now playing the part of the frivolous widow in "Jim Jam Jems," at the Cort Theater.

Arthur Essberg, for the past three years associated with the Blackstone Theater, of Chicago, has resigned and will devote his entire time with the First National Booking Association, of which he is vice-president.

Edward Elsner has been engaged by *Lee Shubert* to stage "Carey's Quest," in which *Henry Hull* will star.

Edna Goodrich, who is now appearing on tour in "Sleeping Partners," will be seen in a new play on Broadway next year.

Ralph Murphy has been selected to play an important role in Lee Kugel's production of "She Needs the Money."

Bert Wilcox and *Josephine LaCroix Lane* opened a new act on the Keith time, with a cast of four people and Teddy their dog. The newest effort is from the pen of John Stokes.

Sherrie Matthews, daughter of Sherrie Mathews of Mathews and Bulger, has joined the cast of "Jim Jam Jems."

Percy Helton is leaving "Three Live Ghosts."

John D. Williams is still without a star for the Fannie Hurst play which he is producing.

Mrs. Henry B. Harris having launched *Sara Padden* in a sketch in vaudeville is contemplating producing several other one-act plays.

Walter C. Kelly (The Virginia Judge) has done one record of his monologue. It was released a few days ago and its success has brought him a contract for a period of years.

Ralph Riggs is doing a new dancing act which comes to the Palace in two weeks.

John Murray Anderson sails for London in two weeks. He will produce three revues for *C. B. Cochran* one of which will be called the "John Murray Anderson Follies."

Walter Hast and *Willie Edelstein* are offering several American stars the lead in "Martinique" which they will present at the Apollo Theater in London.

Sam Shannon is at work casting "The Greenwich Village Scandals."

Morris Green who with *Al. Jones* is presenting the Greenwich Village Follies was with the touring company for several days.

Marc Klaw has accepted several new plays which he will produce in association with his sons.

Florenz Zeigfeld is planning to make the *Blanche Bates'* Sunday night parties on the roof a regularity. *Miss Bates* is playing in Philadelphia with "The Famous Mrs. Fair," but may run over to New York each week end.

J. N. Tait, the Australian manager is in New York signing plays and stars for his chain of theaters.

Several managers in town have been interested in securing the rights to "Brown Sugar" which is a London success. *Charles Dillingham* has the rights but he has made no announcement as to what he proposes to do with it.

Edith Day, contrary to reports, will return to New York on the 27th and begin rehearsals in the new *Philip Bartholomae* play, "Noa," which *Carle Carleton* will present.

Elman Finishes Operetta

Mischa Elman, the violinist, is sailing on the Olympic with the completed score of the operetta which he has written for F. Ziegfeld, and which will be produced in America in December. The operetta is based on the story of Richard Harding Davis, entitled "Soldiers of Fortune." and the adaptation was made by Augustus Thomas.

* * *

Fights Making Money

All the fight clubs are making money. Perhaps the biggest money-maker to date is Tex Rickard, who has Madison Square Garden. The way the fighters are getting dates is bringing the pugs in from all parts of the world. Among the most consistent ringside frequenters are the music publishers, songwriters and theatrical men.

* * *

"Yours Merrily" on Stage

"Yours Merrily" John R. Rogers is killing two birds with one stone. We have it from him direct that in addition to compiling in monologistic form some interesting and historic stage events in collaboration with William Jerome will celebrate his eightieth birthday by entering vaudeville.

* * *

Lean Buys Show

Cecil Lean now owns "Look Who's Here!" in which he is starring with his wife, Cleo Mayfield. When the Max Spiegel interests decided to withdraw the show, Lean bought Spiegel out and continued his tour.

* * *

Miller Theater Dark

Henry Miller's Theater will remain dark until Monday evening, November 1, when it will be reopened with A. E. Thomas's new play, "Just Suppose," in which Patricia Collinge is to appear.

Beauties of "Broadway Brevities." Kitty Berg, in Mallinson's pink Indestructible Voile, Marcellle Barnes, in Mallinson's green Chinchilla Satin and Elsie Westcott, in Mallinson's blue Chinchilla Satin. Gowns are by Harry Collins

Rosie Quinn Married

The marriage of Rosie Quinn, popular beauty of the Century Roof, and Louis Burgess, son of Ward Burgess, an Omaha millionaire, has just been made known. The ceremony occurred July 15 at St. Mary's Episcopal Church in New York. A remarriage by the Roman Catholic ceremony took place in Omaha Wednesday, Oct. 20, at which members of both families were present.

* * *

Ellis Opens Office

Sidney R. Ellis has opened an office at Room 1114—Number 1482 Broadway to personally represent and route travelling attractions which desire consecutive and appropriate time. His experience as a manager enables him to promise service for the best results. In addition to the booking he has installed an Advance Press Publicity Department, whereby items and other matters of interest connected with road shows is furnished to the papers along the route in a systematic manner.

* * *

Emily Stevens Ill

The road tour of Emily Stevens in "Foot Loose" has been cancelled, owing to a nervous breakdown suffered by the star. Recently Miss Stevens appeared at the Greenwich Village Theater and then played several weeks out of town. Last week the company played at the Academy, Baltimore, but at the end of the week Miss Stevens was forced to seek St. Agnes Hospital for immediate treatment. The company was returned to New York.

* * *

Marcin and Weber Unite

Max Marcin has entered into an alliance with Lawrence Weber to produce plays of his own and others. Mr. Weber is now associated in the control of the Little, the Morosco, the Longacre and the Princess and this will give Mr. Marcin an opportunity to do his plays to better advantage. He also has made an offer for a piece of property in the Broadway district on which he will have his own theater.

* * *

Nordstrom Quits Act

Clarence Nordstrom, who took Charles King's place with "Love Letters" when the latter joined "Buddies," is back in New York, having severed connections with the turn. Nordstrom claims that he did not get a square deal with the act from the Eddie Keller offices and the case may reach the Equity Association for settlement. Nordstrom has several offers for musical comedy.

* * *

"Lord Richard" to Be Seen

Thomas C. Dagnall's production of "Lord Richard in the Pantry," which has had a run of 350 performances at the Criterion Theater, London, will be brought to this country in the near future. Cyril Maude and Connie Ediss head the cast.

* * *

Village "Scandals" Too

A revue will be produced during the holidays under the title of "Greenwich Village Scandals." Many scenes will be laid in the "Village."

Do You Want to Get in the Movies! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

Lucile Ltd

PRESENT
NEW INTERPRETATIONS
BY
LADY DUFF-GORDON
FOR THE
SOCIAL EVENTS
OF THE
FALL AND WINTER SEASON
OF
1920

GOWNS — HATS
NEGLIGEES — TAILORED WEAR

37-39 West 57th St.
NEW YORK

PARIS — LONDON

The Parisienne Accepts the Nataline Pearl as the Genuine—

A fashionable Parisienne is invariably careful in her choice of gems. Monsieur Nataline's latest creation has solved Madame's pearl problem.

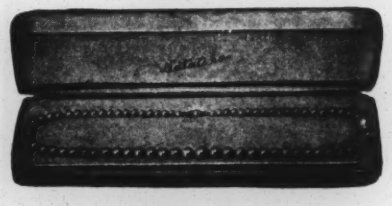
Today, Madame may wear her Nataline pearls with the feeling of security, in knowing that they cannot be distinguished from the strand worth thousands.

The most exclusive jewelers of Paris display Nataline Pearls which are exact reproductions of the originals kept in their vaults.

NATALINE PEARLS

A Jewel Masters Final Achievement

From $35 to $500 the strand



MILO

This duplicate of the genuine has puzzled experts. It is truly an achievement.

In beautiful velvet case and gold clasp—21" length, $30 —with diamond clasp, $50

Nataline Pearl Co.—15 Maiden Lane—New York City

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

THE NEW PLAYS ON BROADWAY

"MARY"

Lively Musical Comedy a la George M. Cohan

Musical comedy in two acts. Book and lyrics by Otto Harbach and Frank Mandel. Music by Louis F. Hirsch. Gowns by Mme. Francis and Schneider-Anderson. Staged by Julian Mitchell and Sam Forrest, at the Knickerbocker Theater, Oct. 18.

Jack Keene.....Jack McGowan
Mrs. Keene.....Georgia Caine
Tommy Boyd.....Alfred Gerrard
Madeline Francis.....Florrie Millership
Mary Howells.....Janet Velie
Huggins.....Frederic Graham
Gaston Marceau.....Charles Judels
Mr. Goddard.....James Marlowe
Deakon.....Gene Richards
Meakon.....Wesley Totten
Golden Girl.....Sibylla Bowhan
Whirlwind Willie.....Si Layman
Toddling Tessie.....Helen Kling
Hotfoot Harry.....Bert Shadow
Dancing Dora.....Lillian McNeil
Two-Step Tom.....Lou Lockett
Waltzing Winnie.....Edna Pierre

A rousing old-fashioned rally of pep and zip and liveliness and vigor and energy and industry that recalled the palmiest days of George M. Cohan opera is exhibited in the presentation of "Mary." In any other hands than Cohan's "Mary" would be but an ordinary musical comedy but assembled in his factory it takes on an air which places it far above the average in entertainment.

The chorus works—oh how it works, rushing pell mell, hither and yon but all to an affect which is consistently amusing. Its members, male and female, carry a large responsibility. If they should fall down in their signals, in their team play, the sum total of Mr. Cohan's score would be greatly lowered. Of course, they don't fail. Their energy and vitality are as unflagging at the end as at the rise of the curtain.

The numbers are staged with customary Cohan briskness. And the music is Hirsch at his best—tuneful, rhythmic and sentimental. "Just a love nest, cosy and warm; like a dove rest—down on the farm" sings the boy to the girl and the chorus continues the strain and the audience hums it in a friendly and familiar way because the audience has whistled and sung and danced to the *Love Nest* for many a day.

The lyrics are always in the mood of the music. The lines are delivered with gusto and, wherever possible, with originality. The performance moves with speed and breeziness. The story which wears pretty thin at times concerns the favorite Cohan get-rich-quick hero who almost married the wrong girl but who is saved for a simple and demure Mary at five minutes to eleven.

Jack McGowan was pleasing as the hero while *Janet Velie* was a graceful and attractive Mary. *James C. Marlowe* contributed a good sketch of a brusque lawyer. *Georgia Caine* and *Charles Judels* handled capably the comedy assignments, *Frederic Graham* puttered amusingly as a senile butler, and *Florrie Millership, Alfred Gerrard, Lou Lockett* and a fetching figure named *Edna Pierre* danced versatilely.

LOUIS R. REID.

"Mary" Speedy Musical Comedy—"Bab" Brings Fresh Honors to Helen Hayes—"Hitchy-Koo" a Big Show

"BAB"

Bright Comedy of the Neo-Flapper Age

Comedy in four acts by Edward Childs Carpenter, based upon stories by Mary Roberts Rinehart. Produced by George C. Tyler, at the Park Theater, Oct. 18.

Carter Brooks.....Tom Powers
Bab.....Helen Hayes
James Archibald.....Sam Edwards
Jane Raleigh.....Lillian Ross
Clinton Beresford.....Arthur Eldred
Eddie Perkins.....Stephen Davis
Guy Grosvenor.....Robert Hudson
Leila Archibald.....Edith King
Hannah.....Helen Gurney
Mrs. Archibald.....Percy Haswell
William.....James Kearney

It is a bright comedy of the neo-flapper age which Edward Childs Carpenter has fashioned from Mary Roberts Rinehart's "Bab" stories—youthful, ingenuous and sentimental as Carpenter's designs usually are and yet possessing a rich abundance of the Rinehart humor and sparkle. Such a figure as Bab could only have been entrusted to *Helen Hayes*. Intelligent, imaginative and as sure in her method as an actress of twice her age, *Miss Hayes* proved in "Clarence" that she can portray the personification of girlish charm and impulse. She but continues her conquests in "Bab."

Mr. Carpenter's adaptation is mainly directed to his central character. Thus it is that "Bab" becomes a *Helen Hayes* holiday at the Park. The first act is by far the best in the air of gaiety and spontaneity conveyed. But the remainder of the play holds up very well, indeed.

The author has seized upon Bab's romantic and imaginative nature as the inspiration of his plot. It is all delightfully adolescent—the endeavor to keep Bab in the background until her older sister is married off, the mad caprice of Bab in inventing a picturesque lover of her own and her acquisition in the end of a real lover and—the measles.

The production by Mr. Tyler is thoroughly in key with the nature of the play—frankly and wholesomely youthful and American. The acting by the company is always adequate, with *Tom Powers* lending boyish grace and poise as Bab's dearest friend and *Arthur Eldred* doing well an Englishman. The elderly characters are in the capable hands of *Sam Edwards* and *Percy Haswell*.

LOUIS R. REID.

(*New Plays continued on page 777*)

BROADWAY TIME TABLE—Week of Oct. 25th

Play	Principal Players	What It Is	Opened	Theater	Location	Time	Week's Sales
Anna Ascends	Alice Brady	*Play of immigrant's rise*	Sept. 22	Playhouse	West 48th	8.30—W. & S. 2.30	$8,800
Bab	Helen Hayes, Tom Powers	*Reviewed in this issue*	Oct. 18	Park	Columbus Circle	8.30—W. & S. 2.30	First week
The Bad Man	Holbrook Blinn	*Comedy of Mexican outlaw*	Aug. 30	Comedy	West 41st	8.30—Th. & S. 2.30	Capacity
The Bat	Effie Ellsler, May Vokes, Harrison Hunter	*Thrilling melodrama*	Aug. 23	Morosco	West 45th	8.30—W. & S. 2.30	Capacity
Because of Helen	Alan Brooks, Carroll McComas	*Comedy on Matrimony*	Sept. 27	Purch & Judy	West 49th	8:30—F. & S. 2.30	$4,200
Blue Bonnet	Ernest Truex	*Comedy of cowboy*	Aug. 28	Princess	West 39th	8.30—W. & S. 2.30	$3,000
Broadway Brevities	Bert Williams, Eddie Cantor, Geo. LeMaire	*Musical revue*	Sept. 29	Winter Garden	Bway & 50th	8.15—W. & S. 2.15	$29,000
Call the Doctor	Janet Beecher, Charlotte Walker, Wm. Morris	*Domestic comedy*	Aug. 31	Empire	Bway & 40th	8.30—W. & S. 2.30	$10,500
Enter Madame	Gilda Varesi, Norman Trevor	*Comedy of opera star*	Aug. 16	Fulton	West 46th	8.30—W. & S. 2.30	Capacity
The Gold Diggers	Ina Claire, Bruce McRae	*Comedy of chorus girls*	Sept. 30	Lyceum	West 45th	8.30—Th. & S. 2.20	Capacity
Good Times	Marceline, Belle Story	*Big spectacle*	Aug. 9	Hippodrome	6th & 43d	8.15—daily 2.15	$74,000
Greenwich Village Follies	Savoy and Brennan, Frank Crumit	*Novel and artistic revue*	Aug. 30	Shubert	West 44th	8.30—W. & S. 2.30	Capacity
The Guest of Honor	William Hodge	*From rags to riches*	Sept. 20	Broadhurst	West 44th	8.30—Th. & S. 2.30	$7,500
Happy Go Lucky	O. P. Heggie, Belle Bennett	*British comedy of contrasts*	Aug. 24	Booth	West 45th	8.30—W. & S. 2.30	$8,700
Hitchy Koo 1920	Raymond Hitchcock, Julia Sanderson, G. P. Huntley	*Reviewed in this issue*	Oct. 18	New Amsterdam	West 42d	8.30—W. & S. 2.30	First week
honeydew	Dorothy Follis, Hal Forde, Sam Ash	*Operetta by Zimbalist*	Sept. 6	Casino	Bway & 39th	8.20—W. & S. 2.20	$19,100
Irene	Adelina Patti Harrold	*Above-average musical comedy*	Nov. 18	Vanderbilt	West 48th	8.30—W. & S. 2.30	Capacity
Jim Jam Jems	Ada May Weeks, Frank Fay	*Ordinary musical comedy*	Oct. 4	Cort	West 48th	8.30—W. & S. 2.30	$12,300
Kissing Time	William Norris, Edith Taliaferro	*Average musical comedy*	Oct. 11	Lyric	West 42d	8.30—W. & S. 2.30	$10,600
Ladies' Night	John Cumberland, Charles Ruggles	*Turkish bath farce*	Aug. 9	Eltinge	West 42d	8.45—W. & S. 2.30	Capacity
The Lady of the Lamp	George Gaul, Robinson Newbold	*Oriental dream play*	Aug. 17	Republic	West 42d	8.30—W. & S. 2.30	$8,100
Lightnin'	Frank Bacon	*Delightful character comedy*	Aug. 26 '18	Gaiety	Bway & 46th	8.30—W. & S. 2.30	Capacity
Little Miss Charity	Frank Moulan, Marjorie Gateson	*Intimate musical comedy*	Sept. 2	Belmont	West 48th	8.30—Th. & S. 2.30	$6,300
Little Old New York	Genevieve Tobin, Ernest Glendinning	*Comedy of early New York*	Sept. 8	Plymouth	West 45th	8.30—W. & S. 2.30	$11,900
Mary	Jack McGowan, Janet Velie	*Reviewed in this issue*	Oct. 18	Knickerbocker	Bway & 38th	8.20—W. & S. 2.20	First week
The Meanest Man in the World	Marion Coakley	*Comedy of lawyer*	Oct. 12	Hudson	West 44th	8.30—W. & S. 2.30	Capacity
Mecca	Lionel Braham, Gladys Hanson	*Colorful oriental spectacle*	Oct. 4	Century	Cen. Pk. W.	8.20—W. & S. 2.20	$37,500
The Mirage	Florence Reed	*The "Easiest Way" again*	Sept. 30	Times Sq.	West 42nd	8.30—W. & S. 2.30	$10,200
The Mob	Ian Maclaren	*Galsworthy play*	Oct. 9	Neighborhood &	Grand Street	8.30—No Mats.	
The Night Boat	John E. Hazzard, Ada Lewis	*Excellent musical comedy*	Feb. 2	Liberty	West 42nd	8.30—W. & S. 2.20	$11,300
One	Frances Starr	*Play of psychic power*	Sept. 14	Belasco	West 44th	8.30—Th. & S. 2.30	$11,300
Opportunity	James Crane, Lily Cahill	*Wall Street melodrama*	July 30	48th St.	West 48th	8.30—Th. & S. 2.30	$8,900
Outrageous Mrs. Palmer	Mary Young, Henry E. Dixey	*Comedy of tempermental star*	Oct. 12	39th St.,	West 39th	8.30— W. & S. 2.30	$8,700
Pitter Patter	William Kent	*Pleasing musical comedy*	Sept. 28	Longacre	West 48th	8.30—W. & S. 2.30	$11,800
Spanish Love	William H. Powell, James Rennie	*Drama of love and hate*	Aug. 17	Elliott	West 39th	8.20—W. & S. 2.20	$12,500
The Tavern	Arnold Daly	*Satire on melodrama*	Sept. 27	Cohan	Bway & 43d	8.30—W. & S. 2.30	$10,500
Three Live Ghosts	Chas. McNaughton, Beryl Mercer	*Comedy of returned soldiers*	Sept. 29	Nora Bayes	West 44th	8.30—W. & S. 2.30	$9,000
Tickle Me	Frank Tinney	*Musical hodge-podge*	Oct. 5	Selwyn	West 42d	8.30—W. & S. 2.30	Capacity
Tip Top	Fred Stone	*Circusy musical show*	Oct. 5	Globe	Bway & 46th	8.30—W. & S. 2.30	Capacity
The Treasure	Celia Adler, Dudley Digges	*Grim satire on greed*	Oct. 4	Garrick	West 35th	8:30—W. & S. 2:30	$3,000
The Unwritten Chapter	Louise Marn	*Historical play*	Oct. 11	Astor	Bway & 44th	8.30—W. & S. 2.30	$10,100
Welcome Stranger	George Sidney, Edmund Breese	*Jewish character comedy*	Sept. 13	Cohan & Harris	West 42d	8.30—W. & S. 2.30	$18,400
The Woman of Bronze	Margaret Anglin	*Emotional domestic drama*	Sept. 7	Frazee	West 42d	8.30—W. & S. 2.30	$9,600
Vaudeville	Rooney and Bent	*Musical revue*		Colonial	Bway & 62nd	8.00—2.00 P. M.	
Vaudeville	Adelaide and Hughes	*Interpretative dances*		Palace	Bway & 47th	8.00—2.00 P. M.	
Vaudeville	Arman Kalis, Fay Marbe, Long Tack Sam	*Operetta, songs, magic*		Riverside	Bway & 96th	8.00—2.00 P. M.	
Motion Pictures							
Something to Think About	Elliott Dexter, Gloria Swanson	*Domestic drama*		Criterion	Bway & 44th	12 M. to 11 P. M.	
The Great Redeemer	House Peters	*Drama of convict's reform*		Rivoli	Bway & 49th	12 M. to 11 P. M.	
The Restless Sex	Marion Davies	*Domestic drama*		Rialto	Bway & 42d	12 M. to 11 P. M.	
Madame Peacock	Mme. Nazimova	*Drama of dual role*		Capitol	Bway & 50th	12 M. to 11 P. M.	
The Devil's Garden	Lionel Barrymore	*Psychological drama*		Strand	Bway & 47th	12 M. to 11 P. M.	
Over the Hill	Mary Carr	*Carlton's poem filmed*		Central	Bway & 47th	Eve. 8:30 Mat. daily 2:30	
Way Down East	Lillian Gish, Richard Barthelmess	*Rural melodrama*		44th St	Bway & 44th	Eve. 8.15 Mat. daily 2.15	

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

JANE GREEN

Whose charm and ability are proving features on the Century Roof, where she is scoring a hit singing Stark and Cowan's "Gone Are the Days."

AT THE BIG VAUDEVILLE HOUSES

Adelaide and Hughes and Emma Carus at Palace—Nazarro Pleases at Riverside—Mortons at Alhambra—At the Chicago Vaudeville Houses

DANCES AND SONGS FLOW AT THE PALACE

Adelaide and Hughes Top Pleasing Bill

It may not be a wonderful bill but it's a pleasing one that is on tap at the Palace. *Adelaide* and *Hughes* with their splendid dancing act occupy the headline prominence and more than hold their own with one of the most meritorious acts they have offered the varieties in seasons.

And *Emma Carus* was there in all her entertaining glory and she sang and danced in a way that won her new friends and brought enthusiastic applause from the old. She also reeled off a merry line of patter anent prohibition and politics, with some of the monologistic matter bringing quick laugh returns. *Walter Leopold* assisted at the piano and was a mighty big help as he can play and he can sing and he can dance well enough to permit the jolly *Carus* to make jolly fun for her audiences.

We must give a lot of credit to the laughing hit scored during the first period by *Morris* and *Campbell*, who won the audience hands down, their funmaking striking a responsive chord.

Johnson and Baker opened. They scored with their clever hat throwing. They also swung Indian clubs fast and effectively. The *Jack Hughes* Duo is a musical act and a mighty good one. *Hughes* is decidedly versatile as an instrumentalist and the woman in the act is also a capable musician.

Long Tack Sam was third. He combines much of his former act with the marvelous work of two Oriental gymnasts or athletes who showed surprising agility and feats on a horizontal bar that is thicker than the regulation gymnasium bar. The work of those two men alone was equal to the applause given the best of the aerial and gymnastic turns in vaudeville.

Beatrice Hereford is in a class by herself. She is a capital entertainer and the Palace crowd insisted upon encores and she responded with "the Baby on the Street Car." *Miss Hereford* added comedy strength that was appreciated.

Morris and *Campbell* swept the platter clean with their turn. *Emma Carus* closed the first part. *Miss Carus* was a whole show herself.

After intermission appeared *Adelaide* and *Hughes*, with their beautiful dancing turn. *Kranz* and *LaSalle* sang the same set of songs that they have been using at the other Keith theaters and got over nicely, with *LaSalle's* dancing coming in for its share of applause. The *Four Marx Brothers* closed. This act remains unchanged, with the usual line of hokum and jazz causing laughter and applause.

MARK.

• • •

TWO NEGROES STOP RIVERSIDE SHOW

Nat Nazarro Introduces Them in His New Act

There were some surefire hits at the Riverside Monday night, but the biggest surprise score was that registered by the new act that *Nat Nazarro* offers as a side dish with his equilibristic stunts. The hit was due to two negro boys who sang, danced and played the piano in a manner calculated to bring down the house a brick at a time. They seemed to stay on indefinitely yet when they had finished the show was halted until another encore was given. Then a number of bows were necessary.

That the Riverside audience is not discriminating and that color cuts no ice as long as the goods are delivered was plainly demonstrated during the *Nazarro* act. It is not a weekly occurrence for a new act to come along and tie a show into a sailor's knot yet two unprogrammed colored boys certainly did it at the Riverside Monday night.

There were other hits, with *Ruth Roye* scoring her usual success with her topical numbers, while that *Joe Rome* and *Lou Gaut* duo landed a comedy knockout. *Ameta* held close attention in the opening spot with her mirror dances. *Ed. Morton* batted 300 per cent and his newest number was Fred Fisher's much-advertised ballad, *Broadway Rose*. *Morton* sure put it over. He was well received all the way.

The *Nat Nazarro* act was followed by *Bobby O'Neil* and this act with the girls did well all things considered. *O'Neil* works tremendously hard and is the ace of the act more than he is the joker, the role he plays.

Florence Walton proved a draw. She was remembered by the Riverside regulars for previous appearances with her former dancing partner, *Maurice*. Her classy appearance and artistic dancing won much applause.

There was also attention and applause for *Harry* and *Anna Seymour*, *Ruth Roye* and *Rome* and *Gaut*.

MARK.

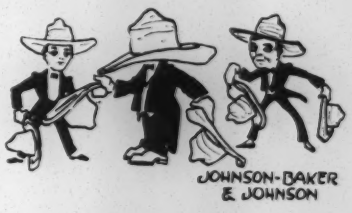
MORTONS MOVE TO THE ALHAMBRA

Family Reunion Feature of Good Bill

After a triumphal week at the Colonial the famous family of *Morton* wended its merry way to Harlem, and there, at the Alhambra, are enjoying themselves by making the Harlemites happy, although there were tears in *Clara Morton's* eyes on Monday night as she sang a plaintive tribute to Ireland.

After *Clara Morton's* "Songologue" act, brother *Paul Morton* and his lovely bronze-haired partner, *Naomi Glass*, presented a musical satire, entitled "1920-1950"—a jazzy forecast of the surburban life of the future. Then *Dad* and *Mother Morton* made their appearance to the welcoming applause of the audience. After the eldest *Mortons* have indulged in some witty reminiscence of courtship days, the baby *Mortons* appear and prove that they are faithfully following in their parents' terpsichorean foot-steps.

The bill is opened by the *Mizzan Troupe*, billed simply as "Wizards." And wizards they are, in performing wonderful acrobatic feats at a dizzy speed.



A. C. Astor, The Globe Trotting Ventriloquist," made a very pleasing impression on his audience with the refinement of his manner and the cleverness with which he "throws" his voice. He not only makes his comical-faced dummy say laughable things, but makes him do some real acting, in which he depicted a deep and ludicrous grief.

Billy Frawley and *Edna Louise* in "Seven A. M." gracefully sing their way to the audience's complete approval. *Miss Louise*, with her red hair and vivid green frock, makes a beautiful animated "poster" effect girl.

Jim Toney and *Ann Norman* in "You Know What I Mean" succeed in being utterly nonsensical and very meaningless at times.

Next to the *Mortons*, the *Four Dancing Fords* are the success of the bill. They are sincere and artistic workers and always give the best that's in them, a fact that is readily felt and appreciated by the audience.

Johnson, Baker and *Johnson*, in "Practice," gave the audience a great good time before they left the theater by getting them to "practice" hat throwing with them, and of course, by contributing some novel hat and club-throwing stunts.

ELITA.

CHICAGO — MAJESTIC

Johnny Burke Repeats His Comedy Success

Although *Bothwell Browne* and his Bathing Beauties were scheduled to headline the Majestic bill this week they did not appear. *Johnny Burke* in "Drafted" drafted highest honors for Monday matinee. Although this is Johnny's fifth appearance at this house within a few months, he succeeded in cleaning up and almost stopping the show. His line of comic chatter on life in the army and trenches is the funniest stuff imaginable and there wasn't one quiet moment while he was on.

George M. Rosener presented a series of character studies in which he does a small-town half-wit very touchingly.

Newhoff and Phelps sang "Fragrant Songs from the Garden of Melodies." *What's the Use, I Can't Go Along With You* served as their touchdown number.

Lew Dockstader will beyond the shadow of a doubt clean up at the election in November, the same as he did Monday afternoon.

Eddie Kane and *Jay Herman* drag out the late lamented John Barleycorn and moan fiercely over him. "The Fall of Eve," politely termed by the program "a comedy," failed to come through. *Alan Devitt* is wanting in pep, and *Lucille and Cockie*, the latter a parrot of much wit, offered some unique entertainment, while *Bush Brothers*, who opened in thrilling comic stunts and foolish chatter played an important part in the matinee. *Resista* closed the bill.

JIMALONE.

• • •

CHICAGO—PALACE

Blossom Seeley and Harry Watson Score

Many laughs lie in ambush for the unwary wooer of vaudeville if he goes to the Palace this week. And they are not all *with* the performers, a disconcerting number are *at* them. There is on the bill for example an alleged comedy, "The Champion," in the announcement of which the name of *Mann Holiner* is spelled in capitals. The sketch is a weak little thing full of old sentiments.

Bobbie Randall, too, was laughed at rather than with.

Worden Brothers are there in every sense of the word with their really unusual double foot juggling act, and *Jeannette Childs*, "the joy girl," gets the house with her songs and dances.

Earl Hampton and *Dorothy Blake* offer some clever chatter and singing against a striking setting in a nonchalant manner that evokes heartfelt enjoyment. *Moss and Frye* are remaining true to their standard of humor with their funny dialogue. *Harry Watson, Jr.* causes the customary gale of merriment with his inimitable telephone scene and prize fighting act.

Blossom Seeley is blooming again in dainty dancing to the music of some wonderful brand new songs. *Bennie Fields* is as pleasantly in evidence as ever, and *Fan Miller* and *Gene Cass* contribute appreciably to the general gayety.

SELDEN.

NEW VAUDEVILLE ACTS

Nat Nazarro's New Act Stops Riverside Show

Nat Nazarro knows his vaudeville. He always took care of a substantial score in the varieties with an acrobatic act out of the ordinary. But acrobatics at best are acrobatics, and *Nazarro* learned to become a wiseacre as to vaudeville audiences. He decided to change his act. And he did. He added two negro boys with exceptional talent, and the result was that between *Nazarro* and his diminutive white partner and the new acquisitions the Riverside show Monday night was stopped completely. The act also went longer than any time *Nazarro* has ever appeared, and that Monday audience refused flatly to allow the bill to go further until the negro boys came back for an encore, and Nat and his partner had done their final trick, the hand-to-hand lift from the floor of the little chap by Nat. The negroes are a big hit themselves. Slouchily dressed, wearing sweaters and caps, one tall and the other stunted in growth. The taller sings and dances. He's a better dancer than singer, yet warbles ballads most effectively. The shorter is a pianist, and a good one, seemingly playing everything by ear, but working in his ragtime version of different selections requested of him. The taller colored-chap sang *Manyana Land* and *Sweet Mama Your Papa Done Gone Away*, and for an encore offered *Mammy o' Mine*. The Riverside audience applauded like mad both for the songs and dancing. The negroes worked liked veterans, seemed perfectly at ease and wrapped the Riverside audience in the center of both hands. *Nazarro* at the opening offered a series of equilibristic feats, broke the act abruptly to let the negroes work their heads off, and then resumed the turn at the finish.

MARK.

. . .

Eddie Foy and the Younger Foys Have Amusing Act

There is no use talking. *Eddie Foy* may have cut stage didoes and comical capers for the edification of amusement seekers via musical comedy and vaudeville for the past fifty years but Eddie is always trying to give them something new. *Eddie Foy* inducted his family of offsprings, male and female into vaudeville and they were a large-sized "riot" from the start. He started out with *Seven Foys* but in the passing the war called *Bryan Foy*, the oldest, to the navy, and *Daddy Foy* kept the stage bug buzzing by keeping the others in stage harness. So it mattered not that Bryan took to song writing and let the other *Foy* kids keep their father stage company. One new act after another passed in review with the *Foys* now offering another brand new turn that is both amusing and entertaining. The kids are growing older and bigger, with their stage talent becoming more pronounced and developed. The sweet feminine voices of little Mary and Madeline are heard to good advantage in numbers befitting their style while their personality roams all over the stage. They sing in an unaffected manner but it is the childish, unsophisticated way that reaches right over the footlights. Mary sings *My Sweet Rose* and the girls and the boys including Charles, Richard, Eddie, Jr. and Eddie, Sr., hit close harmony on *The Shores of Tripoli*. There are other songs, with several special numbers that were written by *Bryan Foy*. Eddie, Sr. offers *Waddington Baker* with Charles doing his inimitable imitation of his father. Charles also dances a la Eddie, Sr. An interior of a cafe is shown, with the *Foys* entering to look over the high-priced menu. Charles enters as a gentleman about to dine in evening clothes when he makes a change or two and acts as the waiter. There's special patter between the *Foys*, Eddie, Sr. and Charles. There are changes of dress by the girls and boys, with a specially-dressed number, *When the Cops are on Patrol* that has the troop attired in the official blue of the metropolitan police force. It is a well-staged number and acts as an effective closer.

MARK.

. . .

Louise Gunning Adds Class to Riverside Bill

No one can place any doubt upon the singing of *Louise Gunning*. She has an operatic voice. It's of high range and musically vibrant. She obtains the high register without much difficulty and her expression shows that she has studied vocal technique. *Miss Gunning* is in vaudeville with an act that gives her voice ample range to show its quality. She wore some becoming clothes and Monday night made a complete change from the gown worn at the opening. Among the numbers most effective at the Riverside was *In Apple Blossom Time* from the Dillingham show. Another number that was applauded was *Mandalay*. In her closing number, her full range was given that opportunity to show why *Miss Gunning* is in vaudeville. *Miss Gunning* has looks and personality to help her make good.

MARK.

EUGENE WEST

One of the most experienced and best established songwriters in the field who has written a number of the most popular hits of the day. "Broadway Rose," his new number which Fred Fisher is publishing, bids fair to outsell even the famous "Dardanella," according to present indications. He is also the writer of "Everybody Shimmies Now" and other equally successful songs

GOOD FALL BILL AT THE ROYAL

Rooney and Bert, Margaret Young and Thomas E. Shea Seen

The fast, gold-turning leaves are falling, the summer's fled, the cold, cold winter days will soon be here! And the jostling, red-nosed crowd will flock to and fill the theaters—for then the glory of the new season will be on in full. And what a glorious beginning it had Monday night at the Royal Theater.

"Tip," as introduced by *Bob Leo* brought down the house as a starter. Then came *Jack Joyce*—that big-hearted, good-looking boy with his charming smile to hide whatever he might really feel—you see he left his left leg over there somewhere in France. With his first appearance in New York he is destined for a huge success. And he will deserve it. He is very clever. *Jack McLallen* and *May Carson* in their roller skate, farcial offering more than helped to make the evening one, complete healthy laugh. Verily, it is said: they are good!

Margaret Young came back to greet her Bronx following with her excellent and inimitable delivery of a few original numbers and popular hits. She gave six encores before the audience finally let her go. *Thomas E. Shea*, of stage renown, was a refreshing digression from the continuous laughter with his "Spotlights," "introducing flashes from his stage successes, 'The Cardinal,' 'The Bells,' 'Dr. Jekyll and Mr. Hyde,'" as the program so aptly puts it.

Following the intermission and "Topics of the Day," was *Mae Melville* and *George Rule* in their own little "League of Servants." They were screamingly funny at times; but like all leagues they were very dry in places. *Pat Rooney* and *Marion Bent* in "Rings of Smoke" were next on deck. There is no further need to laud their act—it was the biggest thing of the evening. *Kavenaugh* and *Everett, Lucille Love, Maude Drury and Vincent Lopez* and his *Kings of Harmony* are worthy of mention for their splendid contributions that makes this act such a heralded headliner. *Lynch* and *Zeller* with their unusual entertainment closed the happy and amusing bill.

MARGOLIES.

. . .

BIG PROGRAM AT THE COLONIAL

Mary Haynes "Stops the Show" in a Song Act

Another three hour show, with the audience sitting tight until the last curtain, proved a tribute to the new policy of closing with one of the big acts instead of the inevitable acrobatics. Thus triumphs the Colonial once more.

Replacing an act, and thereby being unprogrammed, the surprise hit of the evening was *Mary Haynes*. She sang several specially written songs, which gave her the opportunity to indulge in some clever types. Her chorus girl number, and the perfect lady who works at the Five and Ten brought hearty laughter, and the audience would not let her go without several extras. In fact she stopped the show; and when those Colonial-ites want a thing, they get what they want or the show doesn't go on!

Quite the opposite, according to *Henry Bergman*, is *Gladys Clark*, Bergman claims, in song, that *After She Gets What She Wants She Doesn't Want It*. This pair, with personality plus, sang *Saving Up My Dough, Mandy, Little Bit of Irish In All Of Us*, and made a big hit with *Broadway Blues*. They are assisted by the "take it easy, Winnie" *Crisp Sisters*, who danced beautifully in Alice blue gowns to the tune of that name from "Irene." *Lou Handman* acompanies skillfully at the piano. *The Land Of Old Black Joe* made an excellent finale.

The *Randalls* opened with shell shooting not at all shocking. *Billy Duval* and *Merle Symonds* quarreled amusingly over nothing much and got away with it.

Milt Collins gave his usual "Speaker of the House" monologue, with timely additions and rough humor.

Emily Ann Wellman, with *Robert Gordon* and a good supporting company offered a dramatic sketch "The Actor's Wife" in ten episodes, which introduced so many curious surprise twists that it left the poor audience, unused to exercise from the eyebrows up, in a state of mild perplexity as to what it was all about. Anyway, it was well done, and afforded *Miss Wellman* an opportunity to "emote" convincingly. And the overhead lighting was well handled.

Frank Davis and *Adele Darnell* chirped through "Birdseed" once again, while the *William B. Friedlander* "Extra Dry," with *Jack Fairbanks* and *Gertrude Mudge* turned up again, slightly the worse for wear, but still amusing, and containing a song hit which borrows from *Tales of Hoffman*, and would save any show.

CONN.

. . .

NEW SONGS THAT ARE SCORING A HIT IN VAUDEVILLE

Soda Water Blues	Emma Carus
Broadway Rose	Ed Morton
Tennessee	Kranz and Lasalle
Waitin' for Me	Mel Klee

LENGTHY BILL AT THE AMERICAN

Mercedes Captures Honors of Program

The act that gives the imagination a jolt is the act that always makes the hit. This fact was apparent at Loew's American, Monday, when the headliner, *Mercedes*, walked away, as usual with the honors. The frank mystery of this novelty keeps an audience guessing every minute, and, as a result, every bit of the act goes across. *Mercedes* is skillful in his manipulation of the act, in his pseudo-scientific discussions and casual conversation while *Mlle. Stantone* displays a piano repertoire that is remarkably comprehensive.

Ed Hill's "Hattie Creations" take their name from a drawing of a young lady for whom *Hill* draws many and unusual hats and garments. The act is not sufficiently varied to give the best results, but is

(*Continued on page* 776)

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

Page Johnny O'Connor!

Newspaper Humorists and Vaudeville Gags—Headliners in Vaudeville—Where Are the Acrobats of Yesterday?—B. S. Moss a "Regular Guy"

PATRICK GILLEN

Mr. Gillen was considered years ago as one of America's foremost dancers. He was at one time associated with the Cohan and Harris interests, but after leaving the show business (temporarily) devoted his attention exclusively to the automobile industry in which he is an expert. He has now decided to return to theatricals and under the direction of Callan and Griffiths will be shortly seen in musical comedy. Gillen (despite the claims of Mike Scott) is said to be the first dancer in this country to do a jig and reel on the stage while it was decorated with the combined flags of America and Ireland. Mr. Gillen will be accompanied on his return to the stage by George Davis, the prominent "spearist"

IT'S about high time some of the theatrical organizations took steps to protect the material of artists from cartoonists and humorists on daily newspapers. Recently a member of a newspaper staff lifted wholly one of the "gags" written and used by *James Thornton*. When he next told it in his routine it "flopped" and having been "sure-fire" previously he was mystified. Investigation revealed the fact of the theft and he forthwith removed it from his monologue. It's too bad that some of those eggs cannot originate. This is a serious matter with the artist and it is up to the organizations to take action.

Frank J. Conroy is to have his own minstrel show. Conroy, one of the best comics on the stage, will aim for a New York or Chicago run. He has Chicago capital, but as yet has engaged no one.

Bob McCauley and *Earl Allwin* are going together. Vaudeville's best "straight" man and a "comer." They can't miss the regular time.

Florence Lestro, sometime ago one of the best finger whistlers in show business, has adopted a new hobby. *Florence* is now about to maintain a hospital for cats.

"Gee Whillikens," the act in which *Foster Ball* was featured has been store-housed. It was what is commonly called around the "alley" an "Office Act."

Charlotte Worth is finally going to be seen in New York after working all the Southern time. *Miss Worth* will make them sit up and cheer.

Let's Start an Argument!

Can anyone name five individual acts which can classify as headliners in vaudeville? That means an individual act (alive) which has classified heretofore as a headliner in vaudeville. BUT has never left VAUDEVILLE.

(REMEMBER—Tanguay played in musical shows—Houdini is in pictures—Bayes has had her fling in musical comedy—Eddie Leonard has been in minstrel shows—Sophie Tucker played in "Lousianna Lou," etc.).

JAMES J. THORNTON
MAGGIE CLINE

(To be continued next week)

Robert ("Bob") Hodge has retired from show business. Next week we will discuss *Mr. Hodge* and his activities during the White Rat strike at length. "*Bob*" was a REGULAR. A few others were also and a few were "Goats." And incidentially, on this page, we propose to tell a few secrets about the "strike" in the forthcoming issue. Look for them.

Willie Siegel and *Jim Howell* have teamed. A corking combination.

Ila Grannon is doing a "single."

Lew Dockstader is back in "cork." Watch Conroy's Minstrels.

"*Major*" *Doyle* gave the Elk's Building Committee a good talk last Sunday.

Frank Readick and *Bob Craig* are going to reproduce "69."

Lew Leslie is casting shows. *Harry Bestry* grew a mustache out of them.

ONCOMERS

Individuals of the theater whom Dramatic Mirror and Theatre World hail as worth watching!

WALTER ROSEMONT
VINCENT COLEMAN
DAVID BURTON
JEAN WHITE
RUTH TERRY
MICHAEL GOLDREYER
HELENE SINOTT
ZELDA SANTLEY
BLYTHE DALY
SAMUEL JAFFEE
ELISE BARTLETT
ROLLO LLOYD
JOSEPH LAWREN
ROBERT ARMSTRONG
HARLAN THOMPSON
CHARLES LE MAIRE
RITA ROMILY
JACK OSTERMAN
OTTO KUHL
MITCHELL GREEN
LOUIS BERKOFF
FREDA BERKOFF
GLEN ANDERS
PERCY HELTON
FRANCES CARSON

Acrobatic Mystery

Where are the good old acrobatic acts of yesteryear?

Is there one around now that can touch the ability of *Sylvester Mazetti?*

Who can perform such triple somersets to the shoulders as the *Mazetti Troupe?* And their pitch double to shoulders, the basket doubles and the doubles on feet to two-high, not to mention the human cradle to shoulders? And who in present company can compare with the original *Four Bards?* Has anyone else ever pulled their nip-up hands to hands? And their double full twisters out from

LOUISA A. MOASS
(*Alias Peggy Travis*)

Age 17 years, height 5 ft. 3½ inches, weight 135 lbs. Wore a moasic brooch pin on breast and silver class ring with initials I. H. S. Parents heartbroken. Come home, we are keeping house now; you are forgiven and everything will be all right. If anyone knows whereabouts or any information that will help locate, please communicate with S. J. Moass, 144 Main St., Tarrytown, N. Y.

hands? Or their pitch forward doubles? And have we any risley acts like that of the *Judge Family* or the *Gillette outfit?* Or are there any bar acts like *McPhee* and *Hill* or *Vanerson*, who now around sixty years of age is doing doubles away from the bars? And who can replace *Van Auken* or *Colie Lorella?* And where are there youngsters like the *Tom Nelson* troupe of comiques. And is there a youngster who can tumble like *Eddie Prevost?* Or where is the duplicate of the *Rio Brothers* on the rings? The newcomers will never touch that gang, for THEY practiced from morn to midnight and the new babies don't like to practice?

Mrs. Johnny Swor is at home with her mother, *Mrs. Levy*, supervising the cookery on west 46th street.

Take it up with *Chesterfield*. He's the "fixer."

Regular Guys

B. S. Moss has volunteered to give up several business hours every week for an entire year to assist the Business Men's Council of the Federation for the Support of Jewish Philanthropic Societies in its drive against drives, which was recently launched. This drive is intended to eliminate the necessity of further campaigns for funds to support the ninety-one leading hospitals, sanitariums, day nurseries, settlements, and other leading social service institutions that are affiliated with the federation.

Mr. Moss says, "The money that is collected for this purpose is spent without regard to race or religion. It is very well known that no discrimination is ever made. Just as the Jews have always come to the aid of any endeavor of this character, I hope that your readers of whatever religion will come to the aid of this beautiful work.

"I give you my personal assurance that the only reason that I accepted the chairmanship was that after thoroughly following the work for years, I felt it a duty which I could not possibly shirk.

"Theatrical folks are known to be the most generous in the world and I hope that they will outdo themselves for this cause. Ask your readers to do what they can, and to do it quickly!"

Checks can be mailed to Mr. B. S. Moss, either in our care or directly to Mr. Moss, Palace Theatre Building, New York City.

We heartily approve of Mr. Moss' plea.

Listen!

The laugh of the year. "*Big Hearted*" *Mark Aron* was invited by *Walter Brower* to his home for dinner. "*Big Hearted*" *Mark* brought a quart of cocktails and his wife. After dinner "*Big Hearted*" sent a bill for the quart. "*Soft Hearted*" *Walter* paid the twelve dollars.

Patsy Doyle sailed for England on the "Olympic."

Mike McDonald and *John Cody* have reunited.

Dan Healy left town with the *Harry Morton* show.

Jack Hawkins has a new boxing act for vaudeville. With boxing now allowed in the state, *Hawkins* has a chance.

Patrick Gillen is coming back to show business. *Patrick* was formerly associated with *George M. Cohan.*

Jim Thornton has just completed a fourteen week run over the big time.

Eddie Foy's new act is a hummer. *Foy senior* looks like the *Foy* of years ago.

Herman Strauss is producing vaudeville acts with *Hugh Herbert.*

Billy Weston of the Hip show is the proud father of a baby girl.

Frank Sheridan is writing a history of Ireland.

Johnny Collins took a flying trip to Philadelphia last week. On business.

Mrs. Nat M. Wills has opened a lingerie shop on west 54th street.

Bob Russell is still trying to sell the *Billy Van Pictures.*

E. F. ALBEE, President J. J. MURDOCK, General Manager

F. F. PROCTOR, Vice-President

B. F. Keith Vaudeville Exchange

(Agency)

Palace Theatre Building, New York

B. F. KEITH
A. PAUL KEITH

EDWARD F. ALBEE
F. F. PROCTOR

Founders

ARTISTS CAN BOOK DIRECT BY
ADDRESSING S. K. HODGDON

WILLIAM FOX
Circuit of Theatres

Executive Offices: Fifty-Fifth Street,
At Tenth Avenue, New York, N. Y.

Vaudeville Booking
Department

130 WEST 46th STREET

JACK W. LOEB
General Manager

EDGAR ALLEN
Booking Manager

Marcus Loew's
Booking Agency

General Executive Offices
Putnam Building, Times Square,
New York

J. H. LUBIN
General Manager

Mr. Lubin Personally Interviews Artists Daily
Between 11 and 1

CHICAGO OFFICE
Masonic Temple Building
J. C. MATTHEWS in Charge

Do You Want to Get in the Movies! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

In the Song Shops

BY MARK VANCE

Kellette's Other Business—Fred Fisher Has Substantial Hits—Alex Sullivan Grinding Them Out—Julius Lenzberg a Progressive Leader

MRS. F. M. HARRISON

A short time before the opening of the World War, Mrs. Harrison came from Northern Ontario to her present home in Chatham, Ontario, and it was here that she wrote her first song, a war song entitled "Greetings from Canada." Since then she has written a number of others, among them "Send Me Just One Word of Fond Good Night," published by the North American Publishing Co., "Blossoms and Dreams," "Dreaming of You." Others to appear in a short time are "Molly," and "Would You Cry if I Said Goodbye"

THERE are many things we admire about John William Kellette who doesn't mind playing sweet music upon a typesetting machine when not writing songs. We know that *Kellette* learned all there was to know about a linotype machine and that it is second nature for him to grind out "copy" in some of the biggest printing shops in the country. *Kellette* has written many successes, one of his biggest hits being *I'm Forever Blowing Bubbles*, and he now comes to the fore with a brand new one, *Home, Sweet Home Blues* that Fred Fisher has accepted for the market. The number was written in collaboration with *George Duval*, who wrote *My Bluebird Is Singing Again* (Shapiro, Bernstein Co.) and *Genevieve Warren*, author of *In Our Vestibule*, a comedy number now boomed by Fisher.

It is noticeable what

A Voice Will Do For

an act and an example of this was apparent at the Palace last week when the Lynn and Howland turn appeared. *William Howland*, a handsome, likable chap with a wonderful personality, is now teamed with *Basil Lynn*, the well known English comedian. In a quiet manner, *Howland* announces that he will give an impression of a John McCormick record and sings *Let the Rest of the World Go By* in one of the sweetest voices heard in vaudeville in many a day. *Howland* hits his notes with utmost ease; his voice showing musical quality that is natural and unaffected. The new combination; Lynn and Howland is both an entertaining and happy one.

Fred Fisher is happy. He has

Every Right To Be

as he is getting big returns nowadays from some of the "naturals" that he has placed upon the market. Fisher guessed right the very first time he read *Broadway Rose* as his ballad is doing a Man O' War gallop up the Big Street called Broadway. *J. Walter Leopold* is using the number with the *Emma Carus* act and *Ed. Morton* is running high with the *Eugene West-Otis Spencer* number at the Riverside. Then *Fisher* has *Wait'n For Me* which was written by *Maceo Pinkard* (music) and *Buddy Greene* and *Jack McCoy*. This number is in great demand and several hundred acts have just slipped it into their turn. *Clara Morton* is scoring nicely with it at the Alhambra while *Mel Klee* at the Hamilton, *Brown* and *O'Donnell* at the Flatbush and *Murry* and *Voelk* at the Broadway are also getting applause with the song. *Kranz* and *LaSalle* have also informed *Fisher* they will use it from now.

It remains for *Alex. Sullivan*

To Grind Out Hits

as attested by his latest contributions to the realm of "naturals". He has just landed *I Want to See My Ida Hoe in Idaho* with the Fred Stone "Tip Top" show at the Globe, the *Duncan Sisters* using the number. Alex. has also written in collaboration with *Al. Jolson* a hit Al is singing in "Sinbad" entitled *Florida Moon*. Then he has *Can You Tell?* with *Ray Miller's* Black and White Melody Boys in the Ed Wynn Carnival. Three "naturals" in three big shows is some record and *Sullivan* may be justly proud of the honor. Then Alex. is also writing vaudeville acts, having several placed for production with H. Robert Law, the first being *Virginia Fissinger* and *Mabel Withey*. Law also is producing the Boston Meistersingers, *Sullivan* furnishing special material.

Best Selling Sheet Music

FOX TROTS — The Love Nest, Harms; Cuban Moon, Jack Mill.
BALLADS—Tired of Me, Berlin; Broadway Rose, Fred Fisher.
WALTZES—Down The Trail To Home Sweet Home; Naughty Waltz, Forster.

Ballard MacDonald is not writing

A Solitary Song

for the music publishers but is devoting all his time to productions, he and *Dave Stamper* grinding out special numbers for the new 9 O'Clock Revue that Flo. Zeizfeld will produce out on the Amsterdam Theater Roof. *MacDonald* for years has been writing "naturals" for Tin Pan Alley and his list of successes is as long as Mississippi.

Fred Fisher reports phenomenal calls

For "Broadway Rose"

which is by the writers of *When You're Alone*. In other words the men who turned out this new ballad are *Eugene West* and *Otis Spencer*.

Best Selling Music Rolls

AEOLIAN—Fox trot, Granada (1637) Erelbach and Milne; Waltz, On A Dreamy Night (4015) Cliff Hess.
Q-R-S—The Love Nest (10092).
REPUBLIC — Fox trot, A Young Man's Fancy (52326) Bellcamp.

Both *West* and *Spencer* seem to have happy faculty of bending that harmonious effort that brings forth one hit after another. *West* at one time was an actor and has written several sketches. But he found quicker returns in song writing and his first legitimate strike was *Everybody Shimmies Now* which Charles K. Harris published. *West* and *Spencer* have several ideas for other numbers which they will put into print this winter.

At the Riverside Monday night

We Learned How Easy

it is for a song to add to its popularity. *Julius Lenzberg* is the musical director of the house. He has played in the Keith houses so long that he knows just what his audiences want in the way of topical tunes. In fact he has made such a hit with his musicians that he has been induced to play a number of selections for the "mechanicals." But to return to Monday night. It was just after intermission and the Timely Topics were being shown. Julius and his band were playing an air that sounded familiar. We had heard it several times before. The two women back of us started singing it. The song was *Tired Of Me*. The orchestra played and replayed the chorus several times; so that is the way that some of the songs get their popularity start. And right here we want to say that while *Lenzberg* and his musicians have gone forward some of the other Keith theaters have stood still and several gone backward. So it is up to the others to drop in and watch *Lenzberg*. He is always working and giving the Riverside audiences what they want. And his musicians are playing it as though they wanted to earn their salaries.

Jack Amick, one of the principal singers with the Neil O'Brien Minstrels, is featuring *William C. Handy's* new song, *Long Gone* which was written cojointly by *Handy* and *Chris Smith* (words).

Witmark is getting quite a call for both *Parisiola*, a new fox trot, and *My Home Town Is A One Horse Town*, march ballad, both numbers by *Alex. Gerber* and *Abner Silver*.

IS THAT SO!

In A Doll's House, sung in "Broadway Brevities," is getting quite a play from the music counters. T. B. Harms, Francis Day and Hunter have the number in their catalogue.

Herbert Stothart wrote *If A Wish Could Make It So* which is one of the jingling song hits of the Frank Tinney "Tickle Me" show.

Flo. Morris (Morris and Campbell) is showing vast improvement with her voice. At the Palace this week she is using *Tired Of Me* which scored a big hit. *Miss Morris* has personality and a good voice.

Mary Haynes, who has just been inside the Keith "big time" houses two weeks, playing the Colonial this week through a disappointment, is making the biggest kind of a hit. *Miss Haynes* was "discovered" by *Frank Davis* (Davis and Darnell) in a Sunday concert at Far Rockaway, L. I., two Sundays ago. He tipped her off to the vaudeville bookers and a route was the result.

Peaceful Valley is a waltz song, with words and music by *Joseph M. Murphy* of Los Angeles that is being used where the Arthur S. Kane picture of that title with *Charles Ray* as the star is being shown. It is being played in the prologues of the film. The First National is releasing the film.

Best Selling Records

AEOLIAN — Fox trot, The Moan (14091); Ballad, That Old Irish Mother of Mine (14097).
COLUMBIA—Fox trot, Manyana (A2963) Prince Dance Orchestra; Song, The Love Nest (A2973) Frank Crummit.
COLUMBIA — Fox trot, A Young Man's Fancy (A2970) Art Hickman's Orchestra; Song, I'll Be With You in Apple Blossom Time (A2967) Campbell and Burr.
EDISON—Fox trot, A Young Man's Fancy (50679), Lenzberg's Orchestra; song, "Tell Me Pretty Maiden" (80574).
EMERSON—Tell Me Pretty Gypsy (10245), Vernon Trio; song, I've Got A Bimboo Down on the Bamboo Isle (10234) Jack Kaufman.
PATHE — Fox trot, Missy (20459) Rudy Wiesdoeft's Palace Trio; song, There's A Typical Tipperary Over Here (22395) The Harmonizers Male Quartette.
VICTOR—Fox trot, medley "Ziegfeld Follies of 1920" (35698) Joseph Smith's Orchestra; rev. Cuban Moon, Smith's Orchestra; song, I'm In Heaven When I'm In My Baby's Arms (18686) William Robyn.

Do You Want to Get in the Movies! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

Fashions From The Footlights

By Mlle. Rialto

MARIE CARROLL

What more appropriate selection could have been made for the leading feminine role in "The Charm School" than Marie Carroll? Miss Carroll radiates charm and captivating youthfulness as Fifty-seventh Street radiates fashion, and her performance is refreshing throughout. Clothes play a big part in her triumph in the new comedy—clothes of dainty design and girlish character. You see Marie must win her way into the heart of the head master as well as into the hearts of the audience. Looking very pensively at the photographer after the manner of the bust behind her, Miss Carroll is seen in a delightful gown of gray Moon Glo Meteor with its snug little waist and a pretty apron effect. Flowery embroidery contributes an appealing and effectively artistic note

MARY YOUNG'S temperamental Mrs. Palmer will long linger in the memory, for she was, thanks to *Miss Young's* acting, a decidedly interesting character. And her gowns! Well, *Hickson and Lucile,* who created them, are responsible for some of the most unusual and lovely gowns of the season. A

Lucile Evening Gown

in particular is worthy of special mention, for it had the most distinctive and graceful lines. It was fashioned of sparkling white sequins, which fell in straight lines from the square low cut neck, in somewhat of the Empire model. An embroidered front panel combined jet trimming with striking results, while long black tulle flowing side drapings, in lieu of sleeves added to the effectiveness of the black combination. In her hair *Miss Young* wore a bandeau of brilliants which added to a regal appearance. In the opening scene *Miss Young* wore a most becoming and comfortable

Neligee of Blue

which, with its soft tones, was admirably suited to the boudoir. It had flowing sleeves, loose back, ending in a slight train, and in front was draped tightly about the figure. Next *Miss Young* wore a suit of gray, which combined black in its making. This, while suited to the stage character of Mrs. Palmer, was too extreme in style for street purposes. But a stunning, and practical appearance was made in a

Tailored Hickson Model

of sage green duvetyn which had jet embroidery placed effectively on the jacket. The skirt was made along slim lines and fitted the figure rather snugly. Over it was worn a long waisted jacket, with long tight sleeves, while a most unusual and becoming scarf effect was achieved through the use of a short cape, which, when draped about the neck, gave an appearance of a high collar, and fell in triangular shape in the rear. With this suit, the sheerest of black silk stockings were worn, while black satin slippers of French design added a smart note. A hat, uptilted from the face, and made of glossy black velvet completed a very fetching outfit. A

Stunning Mourning Gown

was worn in the last act by *Miss Young,* and proved to be most becoming. It was of heavy georgette, with full skirt and flowing sleeves, and loose panels hanging and lending a graceful air. The neck was cut moderately low in a square design.

Miriam Elliott, who was seen in the role of a daughter of "The Outrageous Mrs. Palmer," made a pleasing picture in an afternoon frock of white cloth. The under skirt was accordion plaited, while an over tunic was formed of

Separate Panels Embroidered

with disks, in which the colors of old blue, orange, cream and pink were combined with beautiful results. These colors also served to form a

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

Underwood & Underwood

EDNA BATES

It is a difficult task to achieve the original and at the same time the distinctive in negligees. But it can be done as is proved beyond a doubt in the accompanying photograph of Edna Bates, a conspicuous and talented member of "Honey Girl," the musical comedy, which is now duplicating its New York success in Chicago. Miss Bates appears to be in a most happy mood while wearing a Bessie Damsey Pajama which is effectively trimmed with J. C. "Clouds of Gloria" ribbon. The garment has a dash and smartness in its design. Extremely wide cuffs are fashioned at the end of the trousers and the jacket turns up into a capacious pocket effect of the same width, giving it a charm that is new and novel. The sleeves are roomy and moderately short, and there is a rolling collar that terminates in wide lapels. There is a suggestion of solid comfort combined with an appealing modishness about such a pajama. Miss Bates must find it most temptingly refreshing after her arduous and exciting work in musical comedy. It is a comfortable mode, however, at any time when one is in a relaxing disposition. It will be popular with all young women whether their place is in the home or not

deep fringe which finished a girdle which encircled the waist, and, tying, fell in wide folds at the left side. About the waist was seen a puffing of the material which shortened the lines of the waist, which was slightly bloused and embroidered with the same round designs of combined colors. The sleeves were elbow length. As a whole, this outfit is one which would undoubtedly prove very becoming to the smartly dressed girl. *Miss Elliott* also wore with charming results a

Dainty Evening Gown

deep cream charmeuse and silver. The charmeuse skirt was covered in front by an apron effect of silver lace, embroidered in sequins, while the back of the skirt had drapings of nile green and pale yellow chiffon, artistically combined. These two colors were twisted in rope fashion to form a narrow girdle.

Miss Elliott also wore a fetching walking gown of smoky gray, which was effectively

Trimmed with Monkey Skin

about the collar, sleeves and on the waist itself. Monkey skin trimming, by the way, is proving an extremely popular form of trimming.

May Collins, a demure little miss, wore three gowns, all fashioned along girlish lines suitable to the young debutante. The first was of shell pink silk, over which cream lace was used, in three tiers, to form side tunics. The bodice was of the simple, baby type with low cut neck, and short sleeves. About the waist was tied exquisite ribbon, several inches wide, with a drooping bow at the left side. A tiny bouquet of pink roses in deeper shade decorated the front of the waist. With this frock a

Wide Hat of Lace

was worn and so carried out the girlish appeal. It, too, combined ribbons and roses for its decorative features, in a pale shade of pink. Next *Miss Collins* wore an evening gown of light blue, very lustrous in finish. The blue formed the skirt, while silver lace was used in creating a knee-length tunic. The bodice was of the blue, with trimming of the silver lace. While a

Sash of Ribbon

of blue and silver tied about the waist with long loops hanging at the left side. In the final scene an afternoon dress of white silk and lace, fashioned along similar lines, and worn with a wide hat of white, completed *Miss Collins'* charming wardrobe.

In the audience of "The Outrageous Mrs. Palmer," *Carletta Monterey* proved an interested spectator. She was dressed in

Orange Duvetyn

which brought out her exotic beauty most effectively. The gown was loosely cut, with low waistline and moderately high neck and long sleeves. Embroidery in dull silver was placed with excellent results across the front of the waist, along the shoulders in back, and so continued along the sleeves. A tight little toque of bright silver was worn to carry out the color scheme. Over this dress *Miss Monterey* wore a wrap of black satin with wide collar and cuff trimming of black fur, while a lining of brocaded jade satin added a dashing note of color.

Arms and the Man

Alice Lake in "The Misfit Wife" (Metro) flees to her husband's capacious embrace where she feels that she is safe from the troubles of the outside world. From the expression on Friend Husband's face it is ten chances to one that he will buy the diamonds or the new gowns that Friend Wife is about to ask for. Oh, yes, she is about to ask for them. The little hand that gently tugs at the lapel, the sad and sympathetic pucker about the eyebrows and (if we could only hear it) the voice just about filled with tears—all these mean one thing—Friend Husband, come across!

Above Montague Love in the picturesque Paramount photoplay, "The World and His Wife," whispers a few words of Spanish love to Alma Rubens, and she in true Castilian style, believes every word of it and asks for more

Below, Buck Jones in "The Square Shooter" (Fox) is determined that his fame shall not be confined to riding, shooting, fighting and the like. He is also adept in arts more suitable to the parlor, and is here giving an exhibition of the gentlest of all the arts. His methods may smack of the wild and woolly, but since the revival of caveman love he should be very successful

The Letters of Heloise to Her Chum

BY HERBERT CROOKER

Heloise Wins Movie Beauty Contest and Relates Adventures in Film World to Her Friend Margie—She Will Write a Letter Every Week

DEAR Margie:

Well, Margie, old pistachio nut, how's your shell? That, Margie, is what is known as a coined phrase, but dont ask me what sense there is to *that,* because I really dont see any myself. I laughed right out the open window when I got both them letters from both Harold and you at the same time simultaneously. Laying all kidding to one side, Margie, why dont you marry the kid and end it all if your heart dictates thusly, because I have forsworn unto myself to not walk the plank with anyone for a decade or so of moons. I have decided to become hard-boiled, Margie, even thought this here Paul Canarsy, my handsome and talented leading man, and Al Glumm, the company's press agent, are both vieing voluptuously for my palm. Don't you dearly love that, Margie?

But Margie, I have steeled myself and come to the conclusion that love is a mere

Drop in the Bucket

in my erstwhile existence and lucky will be the man that brings on the final splash that makes me a cooing dove, or even more, hay Margie? But laying all kidding to one side, Margie, I cant help but look forward with an eagle eye to the time, Margie, when my mail will be flooded to overflowing with mush notes from smitten swains all over this here round globe of ours. But Margie, I'm going to be like the Rock of Giberalter and hire a secretary to answer all these here mush notes. Don't you dearly love my sang froid, Margie?

Now Margie, I'm going to unbare my heart and tell you something simply awful which happened, but how was I to know, Margie? You know, Margie, I may be an Indian club, but I issent a dumbell! It was this here way, Margie. I woke up from my blessed sleep most unimpetuously the other morning and after tossing about luxuriously in my Al Woods prop for awhile I arises to

Peruse the Morning Paper

as innocent as a new born sheep, Margie. Lo and behold, Margie, what do you think I seen? Knowing you as I do, Margie, I know you has not the slightest idea of what I saw, but it was volcanic, Margie in its horribility. Here is this thing which I saw, Margie; which was in the paper:

FILM STAR LOST IN RUNAWAY BALLOON

Heloise Adair the Famous Beauty Endangered in Movie Air Craft

Head of Film Concern Appeals to Naval Air Force to Make Rescue

While working on "The Fatal Heliotrope," a new super-production at the studios of the Goldbug Film Corporation, yesterday, Heloise Adair, the beautiful film star of that organization, was called upon to make a short flight in a naval balloon. All went well until the pilot lost control of his aircraft and the huge affair was seen to lurch and then continue its journey upwards until it disappeared entirely from sight.

Grave concern is felt at the Goldbug Studios and Mr. Goldbug, president of the corporation, has called upon the Navy department to gain the aid of the Naval Air Force in making a search for this talented film luminary. Wireless messages have been sent out continually, but all efforts to locate the runaway balloon have so far failed.

Miss Adair is one of the screen's youngest stars; in fact, she was recently "discovered" by Mr. Goldbug, who has such rare perspicacity in selecting visions of pulchritude and beauty for the screen. A girl of marvelous beauty, Heloise Adair was the latest "find" in the movie world and was selected from the ranks of thousands to star in "The Fatal Heliotrope," which is described as a super-deluxe double extra special feature of the Goldbug Corporation.

Now Margie, laying all kidding to one side, wouldn't that knock you off your bipeds? Here some egg has went and made a bull like that while all the time I am engaged in blessed sleep and am not in no balloon but as safe as anyone *can* be in the confines of a high-priced hostelery. I ask you, Margie, wouldn't you be sore as the very devil to think that any of these here newspapers witch you can buy anywhere for two cents would come out with the bad news that you were soaring on high, and, as one might say, as good as almost dead?

Well Margie, I goes to the phone and rings up this here two-cent newspaper and tells same that I issent in no runaway balloon but is

Safe in My Little Bed

as it were. I balled em out in a manner most chivalrous and fitting, Margie. Well Margie, they was most courteous after having been valorously balled out and the next thing I thought I had better do would be to call up Al Glumm, this here press agent, witch the company has wished on me, but who is very nice nevertheless, and tell him not to be afraid because his youngest star, Heloise Adair, was as safe as possible.

Well, Margie, I calls up Al and tells him what this here two-cent newspaper had to say about me and that it was all hoakum, as how could I be in one of them balloons when I wasn't, and couldn't he do something and stop same as I didn't never put much trust in these here balloons even for a suicide root. I says, "Al, somebody had better buy up all these here darn two-cent newspapers because, Al, we doesn't want everyone to get wise to this nefarious crime against me, Al?"

"Grant's Tomb, Heloise!" ejeckulates, Al, "It is in all the papers Heloise, and has went over big, and what's more, Heloise we expects before the day is over to have the

Whole Navy Blues

out searching for you."

"Al I dont want no Navy Blues, Al," says I, "and what's more Al, I have went and called up this here two-cent newspaper witch I have at hand and told same that I wasn't in no darned balloon."

"WHAT!" shreeks Al over his end of the phone. "*What,* Heloise! You dont mean to say you have went and did that!"

"Indubitably, Al," says I, achieving calmness beyond reason. "Why Al, you know I aint never been in no balloon, and what's more, Al, nobody can get me in same."

Well, Margie, I cant repeat what Al said next, but it sounded like he was saying his prayers. I really aint heard no such langwidge since I et dinner at your house and your father was in his cups.

"Well, Heloise," Al sobs, "you don't mean to go and tell me that you have went and done this here thing! Why, Heloise, it's the biggest stunt, that has been pulled off in these here parts since Lon Chaney attempted to play the headless horseman and claimed he was going to cut off his head to do same."

"What do you mean, Al," says I, "are you going nutty, Al?"

"Not yet, Heloise," says Al with hysterical laughter, "but I will be doing same soon if not before, and I think that Terence Goldbug will be going nuttier more sooner than even that, Heloise."

Laying all kidding to one side, Margie, I begins

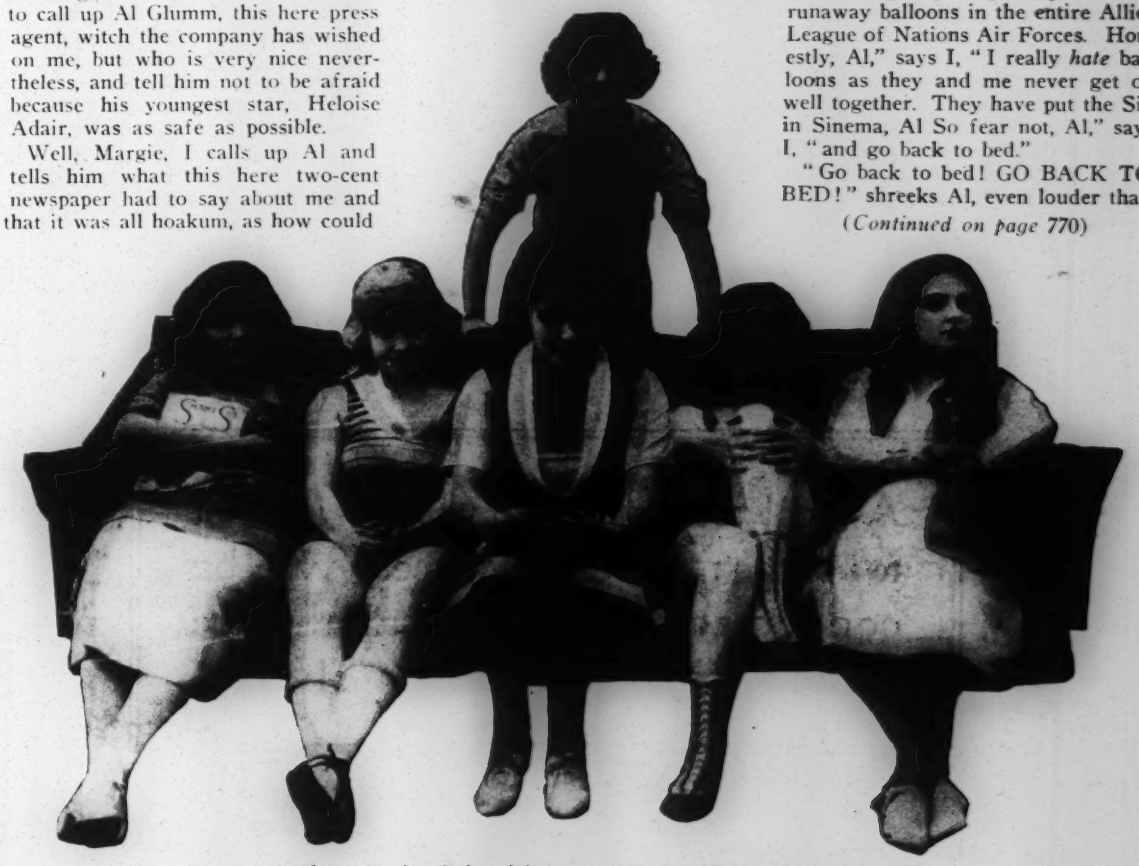
To Think Swift

and furious with care and caution astonishing, *and,* thinks I, "Al has again been at the lemon extract!" Now Margie, lemon extract sounds harmless enough, but it is really a wolf in lamb's clothing in lickwid form. Your father has probably discovered that already, Margie. Well, Margie, under them there fearful circumstances, I thought I had better humor Al before he would go and see Mr. Goldbug and cry in his beer, and perchance but what he might get so *moroso doloroso* that Goldie would present him with one of them cheerless blue slips. So I says unto Al:

"Now Al, old friend, "says I unto Al, "now Al, you just go right back to bed and stop worrying about me, as your Heloise is as safe as possible and will gladly keep away from all runaway balloons in the entire Allied League of Nations Air Forces. Honestly, Al," says I, "I really *hate* balloons as they and me never get on well together. They have put the Sin in Sinema, Al So fear not, Al," says I, "and go back to bed."

"Go back to bed! GO BACK TO BED!" shreeks Al, even louder than

(*Continued on page 770*)



"These Vanity Fair girls are all jealous, Margie. They don't think an accident is serious unless they break a leg."

MURRAY I.

PRE N

"WHY PICK

for State Ag

with more explo n
half dozen good tu

Edited and titled b dv

For particulars of contest an rite

A local and novel contest of interest to both men and women will be conducted in each local theatre where this picture is shown.

FINE ART P

M.W. GA N

1457 Broadway

Telephone 0

. GARSSON

RENTS

ON ME?"

ght Market

xploi on angles than a
od tures put together

ed b dward M. Roskam

est an ritorial rights, write or wire

T. PICTURES, INC.
. GAR ON, PRES.

New York City

phone 0 Bryant

Ask the manager of your theatre when he will show "Why Pick On Me?" It is as interesting and novel as the name itself suggests.

"TIGER'S CUB"

Fox Presents Pearl White as Alaskan Heroine

Adapted by Paul H. Sloane from the story by George Goodchild. Directed by Charles Giblyn. Released by Fox.

Tiger's Cub.....Pearl White
David Summers.....Thomas Carrigan
Bill Slark.....J. Thornton Baston
Lone Wolf.....John Davidson
Tiger.....Frank Evans
Colonel Summers.....John Woodford
Hilda.....Ruby Hoffman
Father Jones.....Albert Tavernier

Pearl White has probably endured more hardships, faced more peril and suffered more wrongs at the hands of blackguards than any other woman in the world. Yet she is still undismayed and continues to sigh for more worlds to conquer. Not satisfied with the devious villainies of high society, or the patriotic thrills of international spying, or the nerve wracking attacks from ambush of "Clutching Hands" and similar invisible enemies, she now turns her venturesome attention to the field of the far and frozen North where she is pretty sure to find danger aplenty awaiting her. In the world of the drama there is no region on the face of the globe so beset with terror.

There is certainly no region more suitable for presentation on the screen with its wealth of opportunity for beautiful scenery and dramatic action. "Tiger's Cub" is assuredly not wanting in either. The photography is excellent and the story while not distinguished by novelty, is gripping.

It tells of the romantic existence of a girl whose father has killed a Colonel Summers to get possession of a mine. His partner in crime has designs on the girl and even receives the father's pledge that she will marry him. But when the Colonel's son comes to Alaska to find his father, love's well known young dream steps in and interferes with all previously laid plans. Both villains are brought to justice and the girl proves to be not the daughter but the stepdaughter of the murderer.

Miss White makes a radiant looking heroine with her vivid blonde beauty, and gives a most entertaining performance. She is at her best of course, when the greatest odds are against her and she has to struggle for existence. The supporting cast has been chosen with rare discretion. They are convincing types and play up to the star on all occasions. MARTIN.

At the top of the page, Pearl White as the heroine of "Tiger's Cub" (Fox) rests her head on her hand and thinks a happy thought

At the left, Pearl White is more than outmatched by villany but she gains her point

Below, after many trials and tribulations, Pearl White and her lover are free from all enemies, though he is still unconscious and doesn't know it yet

Do You Want to Get in the Movies? Write DRAMATIC MIRROR, *133 W. 44th St., New York*

Little Trips to Los Angeles Studios With Ray Davidson

VIOLA DANA
Fishing is serious work for the little Metro star, especially when she expects a record catch and doesn't make it

OUR very goods friends, *Doug* and *Mary*, have got the travelling bug again. Just as soon as Mr. Pickford completes "The Black Fox," by *Johnston McCulley*, and *Mrs. Fairbanks* finishes her current vehicle under the guidance of *Francis Marion*, both will pack their duds, jump on the train and get off in the Grand Canyon of Arizona. And they're not going to stop at any hotel. To prove this, they've ordered a regular camping outfit, with several horses, and everything. At least ten days will be spent exploring the well-known spot. Then back again to our fair city the renowned pair will again indulge in the art of the cinema. Plans call for

Four or Five Pictures

between them. Then once more they are to pack their kits—and possibly hire *Bennie Ziedman* to go with them to Europe. When abroad, if some king or duke doesn't put his foot down, the Fairbanks will make at least two pictures in which, probably, they will be co-starred. It will be at least four or five months before they depart. And when they get to Europe—if they ever do—then we'll let you in for a few more secrets.

Information has been brought to us that *William Desmond* is going to be in Cleveland for some little time. The Bradley Pictures Corporation of that city has found *Bill* a very likable star, so

The Said Corporation

is going to feature the handsome picture idol in a series of photoplays. Then *Bill* is coming home, so he says, to form his own company. His own company will be known as William Desmond Productions and as soon as *Bill* starts

On His Own Hook

he is going to doff the dusty sombrero for the w.k. soup and fish.

Guy Price, Jr., son of the noted Los Angeles motion picture critic, is the recipient of a beautiful photo-album from *Sim W. Crabill*, a leading Mason and Shriner. *Mr. Crabill* believes that *Guy*, Jr., is destined to become world famous some day. So he has suggested that *Papa Price* have a snapshot taken of the youngster every now and then so that when he grows up he can look back over his boyhood days.

Ted Taylor, press agent for Tod Browning, comes forth with the information that his client has office hours from 6 P.M. to 6 A.M. He calls it "burning moonlight."

J. R. Crone is to be production manager of the new million dollar Robertson-Cole studios, erection of which is now nearing completion.

Frank Borzage and *Marion Davies* are enjoying the snow of Oregon shooting episodes for Peter B. Kyne's "Kindred of the Dust."

Edith Roberts is at work at Universal on "White Youth" under direction of *Norman Dawn*. The winsome star

Just Got Through

spending three months' vacation and a lot of money in New York.

Romance, like other things, has its place in the picture business. Carl Ullman, picture actor, has taken unto himself a wife, Edna Whitson, a non-professional. Ullman's most recent picture attempt was with Annette Kellerman in "What Women Love."

The Goldwyn publicity department sends out the report that *Nick Cogley* washes all the dishes. Therefore, he is a model husband. Hurrah for *Nick*.

Don't ever say Jazz to Director *John Ince*. He gets it every day while directing *Doraldina* in "Passion Fruit." *John* claims that his sub-conscious mind has

Gone Clean Jazzy

and he finds himself shimmying all over the lot, to the strains of the enchanting Hawaiian music played by a black-skinned jazz band. Oh, a director's life is a great one, says *John*.

Poor *Stuart Holmes*. His wavy auburn hair has been sacrificed in the interest of the cinematic art. The clippers were used on the "bad man's" head so he could more faithfully portray his characterization in "The Four Horsemen of the Apocalypse" or, as *Joe Singleton* says, "The Four Cowboys of the Eucalyptus."

Will Rogers, accompanied by *Clarence Badger*, his dictator, is in Jackson, California, shooting scenery for Irvin Cobb's "Boys Will Be Boys."

If names have anything to do with it, this man should be a sure-fire winner. *Theodor von Eltz* has been selected to appear in Metro's production of "Are Wives to Blame." *Von Eltz* is said to hail from New York, where he had considerable success on the legit.

Cullen Landis told someone the other day that in the near future he hopes to look old enough to be the father of his child. Most everybody, he says, mistakes him for the kid's big brother.

Our clever reporter, Kid Bolshevik, has brought in the following: *Alice Terry* is resting at Big Bear. *Edward Kimball*, father of *Clara Kimball Young*, is impersonating Judge Priest in the Goldwyn picture of "Boys Will be Boys." It is rumored

Out at Goldwyn

that they didn't know whether or not *Tom Moore* would make "Made in Heaven." *Marcel DeSano* is nearing the completion of his first picture. *Carmel Myers* is starred. We also hear that *Eddy Polo* is nearly done with his "King of the Circus."

J. Ashurst Jackson has been named official press hound of the Goldwyn studio. He succeeds *J. Stewart Woodhouse*, who resigned in a hurry for some unknown reason.

Henry Lehrman has sent out the information that his fourth comedy for First National is about shot. It is as yet titleless.

Arthur L. Todd, cinematographer, has been added to *Ruth Roland's* Pathe serial company, now filming "The Avenging Arrow." Scenario for same was done by *Burke Jenkins*.

Edward Earle, who played opposite *Doraldina* in the shredded wheat drama, "Passion Fruit," has departed from the Metropolis to star in a new play "No Sale."

Vacations are becoming so numerous now that from now on we absolutely refuse to print the names of any actors or actorines who go on vacations or rest up a few days or go to the beach for the week-end. Publicity purveyors please notice.

Frank Terry, who was affiliated with *Harold Lloyd* as his scenario expert, has been made a staff author of A. L. Hart Productions producing two-reel comedies.

Fred Malatesta is again driving that boat of his like a speed fiend. Every day over the Cahuenga pass he goes at

A Tremendous Speed

to Universal City, where he is playing in the "Flip Flapper." Now *Freddie*, look out. One of these bright young mornings one of our famous speed cops is going to get you.

Such is the life of "A Four Horseman" actor. *Rudolph Valentino*, supposedly of the smooth face variety, has a terrible stubble about his map—all because *Rex Ingram* says he's got to have it to complete the picturization of the novel. Now *Rudolph* is a regular "Cowboy of the Eucalyptus."

The latest Universal bulletin has *Harry Carey* on location again. The said bulletin didn't say, however, that he was in Arizona.

In the movies they've burlesqued about everything possible and now comes word that *Vin Moore* has gone and done a burlesque on "Romeo and Juliet." Oh, William, it's a good thing you lived your life a few hundred years back.

Mr. and Mrs. Carter DeHaven, who have leased the *Charlie Chaplin* studio, gave a delightful dinner the other evening on the lot.

ABOUT "REGGIE" BARKER

AT the studio nearly everybody calls him "Reggie." And the reason they call him that is because he's one of those friendly fellows that you think of by his first name. Although the Goldwyn company thinks so much of his work that all of his pictures are billed as Reginald Barker Productions, this director is as free from conceit as though he were the humblest beginner.

It may or may not be interesting to know that a standing reward of $5 is offered to any one who catches Mr. Barker when he is not smoking a cigar or wearing riding breeches.

This "star" director has three hobbies. The first is fishing, the second is making better motion pictures, and the third is the making of still better pictures. He recently returned from a four-day vacation on Catalina Island, where he indulged his passion for fishing. And when he returned he almost upset his reputation for modesty.

Mr. Barker has been making pictures these many years, but his enthusiasm has not waned. On the contrary, it has grown tremendously. He enters upon each new production with the zest of a fledgling undertaking his first big effort. He is a hard worker and expects his people to be the same, but he never asks them to do anything that he himself does not do.

His energy, spirit and determination are contagious. Every member of his company absorbs some of these qualities from the big boss.

Do You Want to Get in the Movies? Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

"THE PURPLE CIPHER"

Earle Williams in a Vitagraph Detective Story of Chinatown

Directed by Chester Bennett. Released by Vitagraph.

Leonard Staunton.....Earle Williams
Jeanne Baldwin.....Vola Vale
Jack Baldwin.....Ernest Shields
Alan Fitzhugh.....Allen Forrest
Frank Condon.....Henry A. Barrows
Hop Lee.....Goro Kino
Wang Foo.....Frank Seki

A good detective story is a delightful form of amusement, for it keeps alive the spirit of adventure, stimulates the imagination and banishes care. "The Purple Cipher" is a detective story of this sort and it has a surprise climax.

The locale is picturesque and mysterious, for the scenes are laid in Chinatown, the land of opium joints, fantastic dreams, glowing lanterns and insidious plots. This is the same atmosphere that has contributed to the success of such well-known works as "The Lady of the Lamp," "East Is West" and "Limehouse Nights."

The story is so good that it would be a shame to reveal the details. The main incidents, however, concern the exploits of a slumming party which goes on a sight-seeing expedition led by Hop Lee. They see all the points of interest, but incidentally become involved in an abduction. Wang Foo lures Jeanne Baldwin away and murder and disaster seem imminent. At this point, Condon, a private detective intervenes, but not one moment too soon, for there follows in rapid success a supposed murder, a poisoning and a disappearance. An intricate scheme is then arranged, but with odd results, because before the last exciting reel is completed the oriental conspirators are enmeshed in the toils of the law.

A quaint love theme adds interest to the story, which is vividly portrayed by Earle Williams in a part superbly suited to him, and by Vola Vale, a skillful player. Speed is the keynote of the entire production. The Chinese types are exceptionally well done and the impression is created that they actually belong to the environment.

SOBEL.

Above, Earle Williams is terribly upset. And who wouldn't be with his friends disappearing one by one in the depths of Chinatown!

There is something very sinister about the steady glare of the chink waiter and his customer at the right

Earle Williams and Vola Vale dallying about a golf course at the top of the page, little suspect the adventures that await them in "The Purple Cipher" (Vitagraph). They are very much occupied with trying to prove that the course of true love sometimes does run smooth

"THE HUSBAND HUNTER"

Eileen Percy Is Starred in Entertaining Fox Comedy

Adapted by Joseph F. Poland, from the story by F. Scott Fitzgerald. Directed by Howard M. Mitchell. Released by Fox.
Myra Hastings.....Eileen Percy
Kent Whitney.....Emory Johnson
Lilah Elkins.....Harry Dunkinson
Bob Harkness.....Evans Kirk
Charles Mack.....Edward McWade
Kelly .....John Stepling

There has been so much talk about F. Scott Fitzgerald, the author of "This Side of Paradise," that a picture which he has written has a unique interest. In the first place, Mr. Fitzgerald has a fascinating habit of telling secrets about the smart set; and he is particularly frank about discussing the deportment of aristocratic young ladies. Indeed, his heroines are just as unconventional, liberty-loving, bewildering as can be imagined.

The facts are revealed in "The Husband Hunter," a Fitzgerald comedy about coquettes and their punishment. The heroine, Myra Hastings, is a well-known coquette who sets out to capture Kent Whitney, a wealthy young man. But Kent is prepared for her flirtatious tactics because a rejected suitor has warned him about her perfidy. He resolves that he will cure her forever of her heart-breaking habits and in order to do so invites her to visit him at his home. When the giddy Myra arrives there, she finds that Kent's relatives and their neighbors are eccentric, peculiar and impossible. She is disgusted until she discovers that they are not his real relatives and that they are merely actors engaged to fool her. Out of revenge, she contrives a false marriage which brings Kent to time and incidentally leads to a real and happy marriage.

Eileen Percy, as the resourceful flirt is capricious and winning. She makes the somewhat fantastic role convincing. Emory Johnson is handsome and virile. SOBEL.

Eileen Percy, all togged out in beach costume, certainly doesn't look as if she had to be a "husband hunter," though that is the title of her picture

(Below) You never can tell how romance begins. This is how it does in "The Husband Hunter" (Fox)

And at the right is how it ends —entirely to the satisfaction of Emory Johnson, while—

—these two young ones are interestedly watching how it is done, for future reference

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, 133 W. 44th St., New York.

"BLACKMAIL"

Metro Offers Viola Dana in Amusing Picture

Adapted by A. S. Le Vino from the story by Lucia Chamberlain. Directed by Dallas M. Fitzgerald. Released by Metro.
Flossie Golden.....Viola Dana
Harry Golden.....Alfred Allen
Richard Harding.....Wyndham Standing
Larry.....Edward Cecil
Lena.....Florence Turner
James Venable.....Jack Roi
Mrs. Venable.....Lydia Knott
Police Inspector.....Fred Kelsey

Because her father had been a crook, and because all of her life she had lived among crooks—even the big hearted police inspector, sadly shook his head and confidentially imparted that she didn't have a chance in the world to go straight—not even if she wanted to. But police inspectors can be forgiven since they are such poor psychologists when it comes to women. And then he had forgotten love.

"Blackmail," Metro's latest release starring Viola Dana, is a feature of high entertaining value, made so by the capable directing, delightful acting and the careful and clever editing and writing of the script. Perhaps Wyndham Standing is a trifle overbearing in his reserve of emotion—but then again there is his ingratiating smile—and you know how it is, girls!

Well! She had to live and the only way she knew how was crooked. So she commercialized her face value to the extent of extracting, very painlessly some half dozen saccharine letters from Jimmy Venable, heir to the Venable millions. And then she attempted to use the breach-of-promise, he-wont-marry-me-judge act. The whole thing failed because of him—that lawyer. So she decided to make him pay for it and instead fell in love with him. And that was her chance. Theirs was a paradise on earth, until Larry (her dead father's partner) came along to blackmail her. Of course he didn't succeed—and of course everything comes out with a bright finish intimating they will live happily forever after.

It is an interesting story quite novel to its denouement. Why, oh why do screen-husbands always know their wives' pasts? and why are they eternally waiting for their wives to justify their faith in them? Does every situation in life under the same circumstances have the same reaction? It is only the charming grace of Viola Dana and the afore-mentioned smile of Mr. Standing that saves the photoplay from the ordinary category. The photography is nothing especial—it is good, what-is-to-be-expected camera work but nothing artistic.

However, all this may be, it is a picture with a romantic appeal seducing the spectator into a mood of good humor.

MARGOLIES.

At the left Viola Dana in "Blackmail" (Metro) is feeling pretty angry over something or other. If she isn't careful she'll be crying in a minute or two

But her anger is not a permanent mood, for she can be wistfully amused over a letter. Perhaps the gentleman's presence also amuses her

(Below, left) She can also be blissfully happy when Wyndham Standing imprints a lover's salute on her lips. It means clear sailing ahead

Below, she studies the performing monkey carefully, and being in a pettish mood perhaps, she compares him with the men she knows

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, 133 W. 44th St., New York.

"OCCASIONALLY YOURS"

Lew Cody Philanders Through Robertson-Cole Film

Directed by James W. Horen. Produced by Gasnier. Released by Robertson-Cole.

Bruce Sands	Lew Cody
Bunny Winston	Betty Blythe
Audrey Woodward	Elinor Faire
John Woodward	Barney Sherry
Bob Hale	Lloyd Hamilton
Mrs. Lydia Parsons	Lillian Rambeau
Mona	Gertrude Astor
Artist Model	Yvonne Gardel
Parker	William Quinn
A Gossip	Cleo Ridgley

Lew Cody has made a unique place for himself in the world of the cinema. With his calm and unruffled manners, his graceful ability to pour sweet nothings into the open ears of dainty ladies, and his rather decorative person, he makes an impeccable screen lover. In his present picture he has not been given a great deal to work with in the way of a story, but for the gentler sex who sit palpitating before the silver sheet, to watch him carry on his philanders in his habitually suave fashion is quite sufficient.

According to the author of "Occasionally Yours", he is an artist of the distinctly Bohemian kind except for the fact that he seems to be in no need whatever of the filthy lucre which generally is the thing most conspicuous in Bohemian artists' studios by its absence. But Cody's studio is a sumptuous place, replete with beautiful hangings and exotic looking furnishings—and artists' models.

Having just ridded himself of an attachment which had begun to bore him, he proceeds to become involved in another amour. This time, however, things look as if the dire consequence of matrimony could not be avoided. The lady in question becomes so ill that through fear of her dying of a broken heart, Lew suggests marriage to her. Her recovery brings the day nearer and nearer and our hero's doom appears to be sealed. But his genius for faithlessness saves him, for at the last moment the lady in question decides that it would be better for her own happiness if she looked elsewhere for a husband.

Betty Blythe and Elinor Faire are the two fair ones who learn not to play with fire. Lloyd Hamilton, better known as a slap-stick artist, contributes an excellent comedy characterization.

MARTIN.

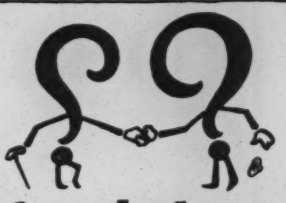
Lew Cody looks on while two goddesses question Ouija, one reads a novel and two more do a tango to the music of Father Time's accordeon during a rest period in his studio

At the left Lew Cody plies his art at heart breaking in "Occasionally Yours" (Robertson-Cole)

(Top of page) Lew Cody is at a loss to entertain such a youthful model

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, 133 W. 44th St., New York

Popular with Stage and Screen People



What has bolting food to do with indigestion?

The average person who gets his own breakfast bolts his food in order to get to work on time. That is why a lot of people have indigestion, because they eat too hurriedly.

Coffee after a meal is a valuable aid to digestion because it affects the vital centers.

Borden's Coffee condensed with Milk and Sugar gives you more time to eat because it's *ready to serve.* Simply add boiling water—nothing else—for it's coffee "creamed and sugared" *in the can.*

Coffee with that smooth, rich coffee berry flavor.

THE BORDEN COMPANY
Borden Building New York City

Borden's Coffee

Condensed with Milk and Sugar

Coffee without waste

The Illusion of Refinement

would be destroyed by a hairy skin. Long ago a famous French chemist, Dr. X. Bazin, provided the means to banish this reminder of our jungle ancestry. His depilatory, X-BAZIN, cannot be improved upon. It is a fragrant powder, antiseptic, non-irritant; quick and thorough in effect. Satisfaction or your money back.

50c and $1 at drug and dept. stores. The new, economical $1 size includes complete mixing outfit. Send 10c for TRIAL SAMPLE and booklet.

HALL & RUCKEL, 115 Waverly Pl., N. Y.

X-BAZIN

Famous *FRENCH* Depilatory
for removing hair

My NEW Bob!

It's a Beauty

NATIONAL BOB

***Youth and Fashion* is everything—**

that's why I am wearing the latest National "Bob." It's *too* lovely for words with its soft, wavy hair falling teasingly over the combs that slip so easily through my hair. Everyone thinks the "Bob's" my very own—*it matches so perfectly and I never sacrificed a hair.* I use invisible pins to attach the ends and it's on and off in a jiffy.

My picture shows the "Bob" charm. How did I get it? **I sent a strand of my hair with $10.00 and it was promptly sent—Postpaid.** I'm as happy as a child with a new toy and I never looked so well—You'll like it, too.

Exclusive Agencies Given to Dealers & Beauty Parlors.

National Hair Goods Co.,
368 Sixth Avenue Dept. D. New York

Originators of the Bob.

BARBER RESILIENT

(Demountable Rim)

METAL WHEELS

METAL WHEELS
Are Acknowledged Strongest

BARBER DISC STEEL WHEELS

Combine Strength and Resiliency

***Strength*—**
practically indestructible.

***Resilient*—**
load centered on hub carried on both compression and suspension—a revelation in easy riding qualities.

***Demountable*—**
rims of standard types, proven worthy in service.

***Weight*—**
practically the same as wood wheels.

***Appearance*—**
graceful — substantial — distinctive.

***Cleanly*—**
only a flat surface to wash.

***Economy*—**
avoidance of road shocks lessens possibility of injury to tires, springs, etc., also adds regularity to fuel feed.

***Speed*—**
plain surface lessens air resistance.

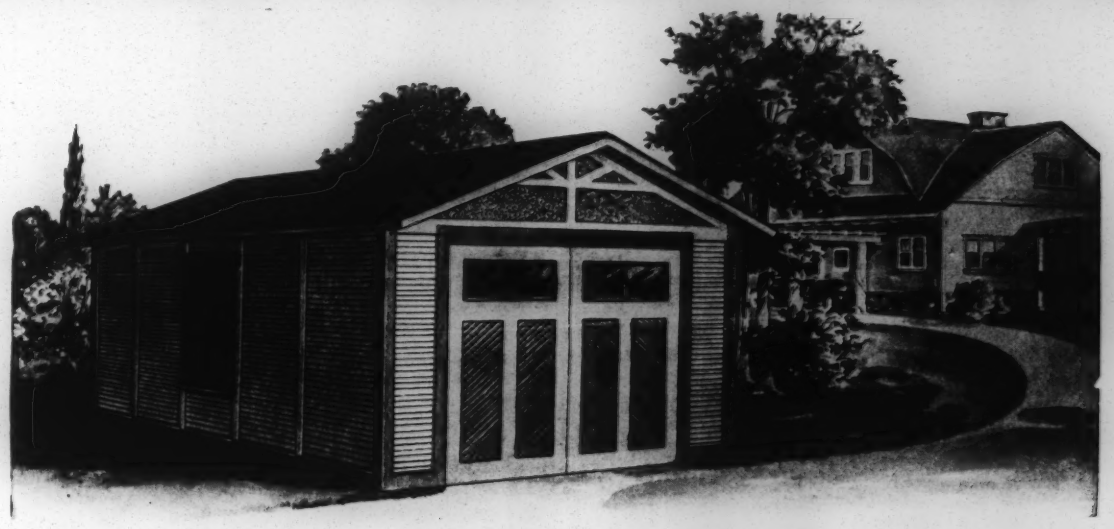
***Accessible*—**
Tire valve reached without bodily contortions or annoyance of trap doors.

***Adaptable*—**
replaces wood spokes, utilising regular wood wheel hub assembly.

BROOK-STEEL CORPORATION
1010 Bergen St. Brooklyn, N. Y.

Popular with Stage and Screen People

PORTABLE BUILDINGS—Wood or Steel



Garages Bungalows Warehouses Factories

or Buildings for Any Purpose

Come See Our Showroom

UNITED PORTABLE BLDG. MFRS. CORP.
115 BROADWAY, NEW YORK CITY, N. Y.

Nat Lewis Says:-

Climb Out Of The Crowds—

THESE are no times for the laggard, the lazy, and the back sliders. These are the times that try the heart of the merchant. In every walk of life—in every mart and market—the merchant who wins success in these days of merchandising, deserves your confidence, for he is trying his utmost to help reduce the cost of necessary commodities.

Trade with that kind of a store for that kind of a store deserves your trade

Nat Lewis

"THE SHOPS ACCOMMODATING"
1578-1580 BROADWAY

Men's Wear Ladies' Wear

HEADQUARTERS FOR VANITY FAIR UNDERWEAR

Fownes Centemeri Dents

Van Raalte and Vanity Fair Gloves

McCALLUM SILK HOSIERY

We sell more silk opera hose than any other house in the world

By Leaps and Bounds

THE TATLER

America's Breeziest Magazine

is forging to the front in the fast field of magazines of fun, fact and fiction.

Its increasing speed in newsstand sales and in yearly subscriptions is nothing less than phenomenal.

The price is now 15 cents, with unlimited takers. Thousands upon thousands, every month, consider it their best bet when they want unusual songs, stories and pictures of stage and screen.

The Tatler is a winner. Back it now while the price is only $1.00 a year. A subscription at this rate is a sound business and pleasure investment.

The Tatler,
1571 Broadway,
Room 220,
New York City, N. Y.

Enclosed herewith is One ($1.00) Dollar for which kindly enter my subscription for "THE TATLER" for One (1) Year.

Yours very truly,

Name .....

Address .....

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

SCREEN NEWS OF THE WEEK

FOX TO FILM "FANTOMAS"

New Serial Will Be Based on French Detective Stories

FOX FILM CORPORATION is beginning to sign contracts for a new serial—the second to be made by that company. The serial will be called "Fantomas." It is based on the great French detective stories written by Pierre Souvestre and Marcel Allain. These authors wrote altogether thirty-two books on the exploits of the arch criminal Fantomas. The first fourteen of the books ran into thousands of editions. The Fantomas series has been translated in thirteen different languages.

The great success of the fifteen-episode, "Bride 13," caused William Fox to begin production of serial No. 2, which is now nearing completion.

The Fox people are enthusiastic about the Fantomas Serial. They declare that, great as is "Bride 13," "Fantomas" will create even a greater impression on the motion picture public that likes thrills and adventures.

The story of Fantomas is distinctly novel. He was a criminal who loved to invent new ways to commit crimes. He was a man feared by everybody, both the good and the bad. No one was safe when Fantomas cast his evil mind in his or her direction.

Edward Roseman, who plays the part of the Mahdi in "Bride 13" is enacting the role of Fantomas. Others in the cast are: John Willard, Edna Murphy, John Walker, Eva Balfour and Lionel Adams. Edward Sedgwick is directing the serial.

New Policy Starts

The first example of the new policy in vogue in some cases at the Lasky studio of having two directors for a star, their productions alternating, will be in the filming of "The Dollar-A-Year Man," which will be a starring vehicle for the Paramount comedian, Roscoe (Fatty) Arbuckle. James Cruze will direct the picture, which is an original by Walter Woods, who also wrote the scenario. While Mr. Cruze is at work on this film, Joseph Henabery, who has just completed "Brewster's Millions," will be engaged on the cutting of the latter picture.

• • •

To Make Films in Africa

Walter MacEwan, a British capitalist, is in this country formulating plans to make pictures in South Africa. He arrived in America some weeks ago and has obtained many stories and equipment for his venture. Mr. MacEwan purchased the motion picture rights to John Edward Russell's stories of the South Seas.

• • •

Completes Contract

Word has been received in New York of the completion of Harold Lloyd's "Wrong Number," the last comedy special he will make for Pathe. Immediately upon the completion of the production Lloyd started work on the first picture he will make for Associated Exhibitors, Inc.

• • •

Cast of "Something Different"

Ward Crane, Crane Wilbur, Lucy Fox, William Roselle, Mrs. DeWolf Hopper and William Riley Hatch are announced by Realart as some of the members of the cast of "Something Different," supporting Constance Binney.

• • •

First Pioneer Special

"Thoughtless Women," starring Alma Rubens, will be released by the Pioneer Film Corporation in November. The production is the first of a series of "Pioneer Master Specials" and was written, directed and produced by Daniel Carson Goodman.

Ziegfeld's First

Five producing units will soon be working under the banner of "Ziegfeld Films," according to an announcement just made by W. K. Ziegfeld, President of the Ziegfeld Cinema Corporation. The first of these, under the direction of Emile Chautard is now in full swing at the Peerless Studios in Fort Lee, where "The Black Panther's Cub," an original story by Ethel Donoher is in the process of production with Florence Reed, in the stellar role, supported by a cast including Norman Trevor, Earle Foxe, Henry Stephenson, William Roselle, Virginia Hammond, and Mlle. Dazie.

• • •

Authors Write Stories

Three new Goldwyn-Rex Beach Eminent Authors' Productions are ready to go into production at the Goldwyn studios. Rupert Hughes, Gouverneur Morris and Gertrude Atherton are the authors and in each case they are the first stories to be written directly for the screen by them.

• •

Griffith Film in Chicago

With some of the biggest musical and dramatic successes of the season waiting to get into Chicago theaters the Woods Theater will be turned over to a motion picture just before the holidays. The picture will be David Wark Griffith's production of "Way Down East." It will be shown for an indefinite time.

• • •

Hazel Dawn Returns to Films

Hazel Dawn is returning to the screen. After a period on the legitimate stage, she has been engaged by A. J. Bimberg to star in a series of spectacular features of modern life which are to be known as Bimberg Productions. The first has been tentatively entitled "What Is Love?"

• • •

New Percy Comedy

"Beware of the Bride" is the third starring vehicle for Eileen Percy, the Fox star. The cast includes Walter McGrail, Hallam Cooley, Jane Miller, Harry Dunkinson and Ethel Shannon. Howard M. Mitchell staged the comedy.

C. A. (DOC.) WILLAT

President and General Manager of the Willat Productions, with two baby lions born on the studio lot

Mayflower's Next Three

Mayflower Photoplay Corporation has three of its strongest productions scheduled for release through First National before the close of the year. The offerings are Allan Dwan's "The Scoffer"; Sidney A. Franklin's "Unseen Forces"; and R. A. Walsh's second independent production as yet unnamed. The cast of the "Scoffer" includes Mary Thurman, James Kirkwood, Philo McCullough, Ward Crane, Bernard Durning, Rhea Mitchell and Georgie Stone.

• • •

Film Titles Changed

Two changes in titles of new productions are announced by Selznick. Elaine Hammerstein's picture, known under the working titles of "Idle Hands" and "Hands," has been permanently titled "Pleasure Seekers." The second subject, now called "You Can't Kill Love," was formerly known under the working title of "Wilderness Fear."

• • •

Wins Suit Over Title

The suit brought by National Picture Theaters, Inc., to restrain Foundation Film Corporation from using any title similar to the title "Blind Youth" was decided Monday, October 11, in favor of National Pictures Theaters, Inc., after a trial before Judge Learned Hand in the United States District Court for the Southern District of New York.

Writes Score for Picture

Frank Waller, formerly conductor of the Boston and Chicago Grand Opera companies and of the Opera Comique, Paris, France, has prepared a special musical score for the Fanark Corporation's initial art production, "The Crimson Cross," produced by George Everett from an original story by N. Brewster Morse.

• • •

Robert Edeson with Metro

Robert Edeson has been engaged by Bayard Veiller, for the leading male role in support of May Allison in her next Metro production "Are Wives to Blame?" and, according to announcements from the Hollywood studios, Mr. Veiller has his eye on Mr. Edeson as directorial timber in the very near future.

Special Signs Directors

In keeping with its avowed policy of signing up the best known stars and directors of the short reel comedy field, the Special Pictures Corporation has secured the services of Fred Fishback. According to President Louis W. Thompson of Special Pictures, Fishback has been signed to direct a well-known star of the London music halls, who is now en route to Los Angeles. Other directors signed by Special are Reggie Morris and Harry Edwards. Stars who have recently affixed their signatures to Special Pictures contracts are Louise Fazenda, Ford Sterling, Chester Conklin, Neely Edwards, Charlotte Merriam, Gale Henry and Milburne Moranti.

• • •

Stoll Offices Here

Offices have been opened in New York for Sir Oswald Stoll's productions. They will be distributed through Pathe. Ralph Proctor has been made general manager of the Stoll interests in America, and George Blaisdell, formerly motion picture editor of the *Moving Picture World*, has been made advertising manager. This is the first English company to establish offices in the United States, and the invasion of these English-made films is awaited with great interest.

• • •

Film Theater Owners' Session

Motion picture theater owners finished a three day session in San Francisco and ended with a big ball. From Los Angeles came Clara Kimball Young, Tom Mix, Alice Lake and Billie Rhodes to participate in the ball. C. C. Griffin, national vice-president of "Motion Picture Theater Owners of America," was elected permanent chairman and Nathan Herzog, permanent secretary.

• • •

Anna Q. Nilsson Engaged

Sawyer and Lubin have decided that their next production for release by Metro will be "Bonds of Fate," an adaptation of John E. Wilkie's novel of the underworld, instead of "The Hole in the Wall" as previously announced. Anna Q. Nilsson has been engaged as the first member of the all-star cast.

• • •

Essanay Studio Robbed

Property worth $15,000 at the old Essanay motion picture studio at Niles, Cal., was reported stolen. Charles H. Boysen, a promoter from Los Angeles, declares that the film of "Dust of Dawn," plates, negatives and scenery were carried off.

• • •

Becomes Producer

Harry A. Sherman has entered the ranks of the producers. He announces as his first two pictures for early release, "Man and Woman," written and directed by Charles A. Logue, and "Miss 139," by the same author, and directed by B. A. Rolfe.

• • •

William Russell's Next

"The Cloth of Gold" a tale of love, daring and supreme sacrifice, will be the next screen vehicle for William Russell. Scott Dunlap will direct the production for Fox.

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

SCREEN NEWS OF THE WEEK

IS THAT SO!

GLADYS GEORGE has been signed to a long-term contract to appear in Paramount pictures.

Ethel Clayton, Paramount star, who has been vacationing in Europe for the past several months, has arrived in New York.

Alice Brady has started work on her latest Realart picture, tentatively called "Voice of the Blood."

Fred Kelsey has been cast for a role in "The Offshore Pirate," *Viola Dana's* new picture for Metro.

Bernard Durning has been engaged by *William Fox* as a director for *Louise Lovely* in her second feature as a Fox star.

William H. Tooker has completed work in "Proxies," directed by George D. Baker for International.

Richard Martin is the leading juvenile in the Photo Products Export Company's Chinese melodrama, "Beyond the Great Wall."

Elliott Dexter has recovered from his recent illness and has been engaged to play a leading role in William Desmond Taylor's production, "The Witching Hour," which Realart will release.

Mary Miles Minter is playing a dual role in her current Realart picture, "All Souls' Eve," adapted from the play of the same name by Anna Crawford Flexner.

Katherine Perry, a "Midnight Frolic" beauty, has been engaged to play the leading feminine role opposite *Owen Moore,* in "Lend Me Your Wife."

Conway Tearle was entertained recently by Captain Edward Thompson, a wealthy Long Island business man, whose lodge was used for several scenes for "The Road of Ambition," in which Mr. Tearle will be seen.

Marguerite Clayton plays an important role in the forthcoming Selznick picture, "Pleasure Seekers," starring *Elaine Hammerstein.*

Vernon Steele, who won success as a member of *Ethel Barrymore's* cast in "Declasse" last season, plays the lead in *Alice Brady's* new picture.

Maurice Costello has been signed to play the part of Sergeant Carson, the Scotland Yard detective in "Determination."

Robert Gordon, who scored as leading man with *Alice Joyce* in "Dollars and the Woman," will reappear with the star in Vitagraph's "The Vice of Fools" for November release.

George Rizard, formerly with Pathe and with American, has become cameraman for *Charles Ray,* with *Ellsworth Rumer* on the second camera.

Charlotte Pearce and *Lincoln Stedman,* who appeared in "Peaceful Valley," will again support *Charles Ray* in "The Old Swimmin' Hole."

Harry Semels, Frank Redman, Joe Cuny and *Charles Revada* will appear in "The Man Who Stole the Moon" with *George B. Seitz.*

Laura La Plante and *Marjorie Prevost* will have parts in *Charles Ray's* next picture, "The Old Swimmin' Hole."

Mr. and *Mrs. Martin Johnson,* who have been living for a year in Borneo, have arrived in New York from London.

Vivian Martin, star of the first Messmore Kendall Production, "The Song of the Soul," has completed her second picture for the new producing firm. It bears the working title of "Polly."

Edwin Carewe has been selected by Bayard Veiller to direct Alice Lake in her next Metro production.

Monroe Salisbury Film

Pioneer Film Corporation announces the completion of "The Barbarian," a feature photoplay of unusual magnificence, starring Monroe Salisbury. Mr. Salisbury is supported in it by an all-star cast including Jane Novak, Alan Hale, Michael and Anne Cudahey, Barney Sherry and Eleanor Hancock.

• • •

Sells "Montmartre" to Famous

Oscar Osso, American representative for the French Authors, sold to Famous Players-Lasky Corporation, the world motion picture rights to the play "Montmartre" by Pierre Frondaie.

• • •

Brenon to Direct Talmadge

Herbert Brenon, motion picture director, who has been abroad for more than a year, has signed a contract to direct Norma Talmadge's productions. "The Passion Flower" has been selected for the first picture under Mr. Brenon's direction.

• • •

New Seitz Serial

"The Man Who Stole the Moon," a serial story by Frank Leon Smith has been placed in production by George B. Seitz at his New York studio. June Caprice will be starred with Mr. Seitz.

Everett Has Wide Experience

George Everett, who directed "The Crimson Cross," the first production to be made by the Fanark Corporation, had a wide musical and dramatic experience before entering the motion picture field. Mr. Everett has practically completed casting for Fanark's second production, which he will also direct, entitled "The Strength of the Weak."

Mr. Everett was formerly associated with the Boston and Chicago Grand Opera Companies both as an artist and as a stage director. Because he wished to broaden his field he forsook grand opera to appear in "The Lilac Domino." "Princess Pat," "The Blue Paradise," and "Gloriana."

• • •

To Start Production

American Cinema Corporation, through its president, Walter Niebuhr, announces the resumption of production activities within the next ten days. Mollie King is the star, and the vehicle selected an original story by Elizabeth Ethel Donoher, entitled "Her Majesty." George Irving will direct from a scenario prepared by Phillip Lonergon. The Biograph studio has been leased for the making of the picture.

• • •

"White Bottle" Completed

Production has been completed on "The White Bottle," second of the Harry Levey Productions' feature release, and the picture is now in process of cutting and editing. A great deal of the action is the picture, is carried on by children. Lillian Bonnie, Leslie Hull, and the Carr Kiddies—Tom and Rosemary—play the leading roles in "The White Bottle."

Miss Bonnie is the Billie Dove who has attracted attention in the Ziegfeld Midnight Frolic.

• • • •

May Form Film City

Universal City and Inceville may soon have their comedy counterpart in "Specialtown," where the fun films for the Special Pictures Corporation will be made. Special's new studio is just outside the city limits of Los Angeles, and the incorporating of the production plant as a separate municipality is being considered.

It's kissing time for Lew Cody, Robertson-Cole star—a time that he greatly enjoys

(Top) Elinor Field in "The Blue Moon" (American) sees her reflection in the pool

Pell Trenton and Sidney Franklin discuss gems in "The Blue Moon" (American)

"Not a sound, Viola"—and Viola Dana in "Blackmail" (Metro) obeys the order

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

TWO SMASHING HITS

SHOW ME HOW

BY CREAMER & LAYTON

LIKE WE USED TO BE

BY MAX KORTLANDER

Ready for all combinations for orchestra also vocal copy and vocal orchestration—FREE

CHAS. K. HARRIS Columbia Theatre Bldg., Broadway and 47th St. NEW YORK

THEATRICAL & MOTION PICTURE TRADE DIRECTORY

Can Do Three Things For You

ONE—Supply you with a complete list, giving name, address, seating capacity and whether pictures, drama or vaudeville are run in every theatre in the country—and keep it up to date with monthly supplements.

TWO—Place your proposition before every one in any way connected with the Theatrical or Motion Picture Industry and keep it there for at least three months.

THREE—Send you daily reports, giving names and addresses of those in the market for your goods.

Published by

DRAMATIC MIRROR

133 W. 44th St. New York

! DO YOU WANT TO GET IN THE MOVIES !

With the Biggest Film Company in the Country

WRITE *Dramatic Mirror*
133 W. 44th St., New York

EDDIE MACK TALKS:

No. 14

YOU'LL SEE WALTER CLINTON AND THE ROONEY SISTERS IN A NEW ACT SOON—AT THE SAME TIME YOU'LL SEE CLINTON'S NEW WARDROBE—YOU'LL ASK WHO GROOMED HIM—I'M GOING TO LET YOU IN ON THE SECRET—I DID.

1582-1584 Broadway Opp. Strand Theatre

722-724 7th Ave. Opp. Columbia Theatre

YOU HAVE A BEAUTIFUL FACE

BUT YOUR NOSE?

IN THIS DAY and AGE attention to your appearance is an absolute necessity if you expect to make the most out of life. Not only should you wish to appear as attractive as possible, for your own self-satisfaction, which is alone well worth your efforts, but you will find the world in general judging you greatly, if not wholly, by your "looks," therefore it pays to "look your best" at all times. **Permit no one to see you looking otherwise**; it will injure your welfare! Upon the impression you constantly make rests the failure or success of your life. Which is to be your ultimate destiny? My new *Nose-Shaper*, "Trados" (Model 24) corrects now ill-shaped noses without operation, quickly, safely and permanently. Is pleasant and does not interfere with one's daily occupation, being worn at night.

Write today for free booklet, which tells you how to correct ill-shaped noses without cost if not satisfactory

M. TRILETY, Face Specialist, 1476 Ackerman Bldg., Binghamton, N. Y

THE WEEK'S BROADWAY PICTURE SHOWS

De Mille Feature at Criterion—Rialto Has "Behold My Wife"—Goldwyn Film at Capitol—Anita Stewart at Strand—Marion Davies at Rivoli

THE CRITERION

17th Century Music for New DeMille Film

A human story of ordinary, real people called "Something to Think About" has succeeded "The Restless Sex" at the Criterion Theater *Gloria Swanson, Elliott Dexter,* and *Theodore Roberts* are the most prominent members of the cast.

The work of *Gloria Swanson* as Ruth Anderson is another step in her gradual climb to the top. *Elliott Dexter* is his old self in the part of a gentle philosopher and *Theodore Roberts* does his best serious work as an old blacksmith. *Monte Blue* as the young farmer boy is interesting.

The music program prepared by Hugo Riesenfeld for the presentation at the Criterion is a bit taken out of the seventeenth century. The overture is Francois Couperin's *Le Carilon de Cythere,* played by the orchestra, with *Victor Wagner* and *Drago Jovanovich* conducting. Films, beautifully colored, show the gardens of Versailles and its architecture and parks, all with a view to emphasize the famous Trianon.

Following this, comes what Mr. Riesenfeld calls "a moment musicale in the Trianon," with *Betty Anderson,* soprano, and *Vera Myers* and *Paul Oscard,* dancers. Special stage settings for this number were prepared by *Herbert Schulze.* The organ solo, played by *Sigmund Krumgold,* is E. R. Kroeger's *March Pittoresque.* ROBINSON.

• • •

THE CAPITOL

Wonders of Northland Characterize Bill

With the feature film, "The North Wind's Malice" (Goldwyn) laid amid the ice and snow of the frozen north, *S. L. Rothapfel* in the layout of the program at the Capitol this week surrounded the film with music and settings that harmonized with the northland scheme.

The Capitol Orchestra is doing some unnusual work under the skilful direction of *Erno Rapee,* with the overture being "Poet and Peasant."

Then came "Alaskan Wonders," with colored views of the natural wonders of the north.

We have seen many terpsechorean ideas that *Alexander Oumansky,* ballet master at the Capitol, has worked out but one of his prettiest and most effective was "The Skaters' Waltz (*Waldteufel*) which was danced by *Mlle. Gambarelli.* The premier danseuse was assisted by *Doris Niles, Eugene Claire, Gladys Waite* and *Marjory Thompson.*

The Capitol News had some interesting views of the Cleveland-Brooklyn games and also showed some closeups of the famous race horse Man O' War.

In presenting "Invictus" (*Bruno Huhn*) *Bertram Peacock* was the soloist and his splendid voice was heard to advantage. The stage embellishment was also effective.

The orchestra did some special playing during the picture and then followed with selections from the "It Happened In Nordland" show, which is music from Victor Herbert's pen. There was a duet, interpolated by *Sudworth Frasier* and *Ivanial Wilbur.*

What is a pleasing feature was the Hy Mayer Travel-laughs entitled "Such Is Life In And On The Water" which had some excellent views by the motion picture camera of animals in the park, the scenes running mainly to the outdoors.

The Capitol Grand Organ poured forth its wonderful tones in a solo entitled "Fiat Lux" (*Du Bois*). VANCE.

• • •

THE RIALTO

"Behold My Wife" and Russian Music Featured

George Melford's production, "Behold My Wife," with *Milton Sills, Elliott Dexter,* and *Mabel Julienne Scott* in the leading roles, started a week's engagement at the Rialto Theater after playing to record crowds at the Rivoli. Few pictures shown on Broadway have made so strong an impression on the public.

The Rialto magazine and a Judge Rumhauser cartoon comedy complete the film bill.

The music program stands out. The overture is Tschaikowsky's *March Slav,* with *Mr. Riesenfeld* and *Lion Vanderheim* conducting. "In an Isba" brings sixteen Russian singers and dancers to the Rialto in a number that for richness and variety has seldom been seen in any of the Riesenfeld theaters. The Balalaika orchestra and accordion virtuoso give the piece the touches that are truly Russian.

The Ampico Reproducing piano, with *Mme. Volavy* as the invisible soloist, played Grieg's First Movement Concerto in A Minor in a manner that brought enough applause to rival any other number on the bill. *John Priest* played the organ solo, Charles Hollins' *Concert Overture in C. Major.* KELLEY.

Lew Cody as the artist hero of "Occasionally Yours," his latest feature for Robertson-Cole, finds his model very beautiful

THE STRAND

Anita Stewart Fascinates in Romantic Role

Louis B. Mayer's screen adaptation of Kathleen Norris' novel "Harriet and the Piper" is without doubt one of the best of filmdom's recent releases. It not only gives back to us the lovely, wistful *Anita Stewart* of the good old Vitagraph days, but points a strong moral in a romantic and interesting way. After a poetic prologue of the Pied Piper of Hamlin, it carries *Anita* through the whole gamut of sin sowing and the consequent paying of the piper.

Tschaikovsky's whimsical *Cappricio Italian* is the overture for this week, and the Strand Symphony gives a very spirited rendition of it.

Redferne Hollinshead, tenor, made a pleasant impression on the audience by his fine and sympathetic rendition of *In the Wee Little Home I Love* and a very tuneful encore. *Mr. Hollinshead's* distinct enunciation makes his singing doubly effective.

Catherine Stang, who seems to have found permanent favor with the Strand's patrons, plays Nachez's gay *Gypsy Dance* with her usual artistry and intelligent appreciation.

"The Friendly Breast of Earth," an Artcolor Production, a natural tinted nature study, with poetic verse descriptive, fills the eye with beauty and the mind with wonderment.

The Strand Topical Review seems to have seen and heard all, so complete is its picturization of events.

There is but one comedy picture shown, a Mermaid Comedy, entitled "The Simp," but it is as brimful of really comic situations as a half dozen of the usual run of comedy films. ELITA.

• • •

THE RIVOLI

Paramount Film Is Principal Feature

Having had more than unusual prominence along Broadway by having had a showing at the Criterion further down the big street the *Marion Davies* film moves up to the Rivoli where it is proving quite a card.

What is an unusual arrangement is entitled "A Melody of Flowers" which showed by motion pictures the different flowers designated and which has special musical accompaniment.

The overture was "Rienzi" (*Richard Wagner*) which was played with expression and spirit by the Rivoli orchestra.

The "Woman Eternal" (*Lillian*) was impressionable and picturesque A tree with a golden apple, denoting the Garden of Eden, with a woman lolling nearby. She is clad as though she were the original Eve and in a special dance and musical arrangement finally fell to temptation, taking the apple from its lofty perch.

After "The Restless Sex" had held close attention, a Mutt and Jeff cartoon comedy caused considerable laughter.

The organ solo was "Polonaise In A Major" (*Frederic Chopin*) which was finely played by *Prof. Firmin Swinnen.* VANCE.

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, 133 W. 44th St., New York.

The Market Place

acting

You can Strengthen Your Act by using Our Stuff. No excuse for your using Antediluvian Material. Think of a $5 Monologue for 15c! The newest dramatic sketch for 2 people, strong and clever novel, "A Lesson in the Dark," 25c. Peerless Minstrel Book No. 4, Price 15 cts. Peerless Monologues No. 2, Price 50 cts. Get our catalogue—it's free with an order. t.f. STANTON AMUSEMENT CO., NORWICH, N. Y.

PLAYS AND VAUDEVILLE ACTS. Catalog Free. Make-Up Book 15c; 3 Sample Acts 25c; 150 Parodies 25c—or send 50c for all. A. E. REIM Sta. B, MILWAUKEE, WIS. m-o4

PLAYS—For Amateur and Professional Actors. Largest assortment in the world. Catalogue free. The Dramatic Publishing Co., 542 S. Dearborn Street, Chicago, Ill. t.f.

THE ART OF ACTING FOR THE SCREEN AND STAGE
By Frank B. Coigne
Every Actor and every BEGINNER should have this great book. Its author, Director, Actor, Playwright, Producer and Instructor, is qualified as none other to write on the subject. It is a revelation and contains what every actor should know. Increase your artistic efficiency. Sent postpaid for $1.00.
Coigne Studio of Motion Pictures, 246 Lenox Ave. (Our New Studio) New York City

LEARN MIND READING in two hours quickest & easiest method in the world. Success guaranteed or money back. Complete instructions $1.00. Mme. Ruth Thompson, Greenfield, Ohio. tf

Music Arranged To Words
Qualified Composing and Lyric Staffs: free publication for every poem set to music. Free publication for original melodies found available. Writers of "Moondrift", "Pals", etc. Everyone a "Hit". Band and Orchestra arrangements a specialty. Every music is backed by a money back guarantee. Send for our copyrighted booklet.
Address: DEPT. DM., DENNIS B. OWENS, JR. INC. KANSAS CITY, MO. t.f.

—PLAYS—
FREE Catalogue of Professional and Amateur Plays, Sketches, Monologs, Minstrel Jokes, Recitations, Make-Up Goods, etc.
FITZGERALD PUBLISHING CORPORATION
Dept. M, 18 Vesey Street, New York m-o3

PLAYS—New, original, typewritten Manuscript Plays, full bills, $10.00, script and parts. Tab., $5.00, script and parts. WILLIAM AND JOSEPHINE GILES, 933 Dorr Street, Toledo, O. t.f.

LYRICS Snappy, Original Lyrics, written to order for any song—along any lines—send title you wish to call the song.
W. L. BROOKS P. O. Box 1325 Denver, Colorado—tf.

artificial flowers

ARTIFICIAL FLOWERS
Flowers for Stage and Orchestra. Botanical Decorating Co., 208 W. Adams St., Chicago, Ill.
Write for Catalog H & T

band instruments

Band INSTRUMENTS NEW and USED
Dixie Music House, 105 W. Madison St., Chicago t.f.

BARGAINS IN HIGH GRADE **BAND INSTRUMENTS**
John T. Franck, 405 Meridith Bldg., Toledo, Ohio. Agent t.f.

beauty culture

We specialize, permanent Hair Waving—hair coloring and henna. Full assortment transformations—other hair goods. M. SCHMIDT, 2807 Broadway, N.Y.C. bet. 108 & 109 Sts., Tel. Academy 2679 - 1500 t.f.

THE CREAM IN THE IVORY TUBE—Send 10c. for generous sample of the most delightfully perfumed cold cream on the market.
TOM FLETCHER CO., Bristol, Conn.

WILLIAMS & FREDERICK, INC.
We specialize in
Permanent Hair Wave
153 West 44th St., N.Y.C. Opposite Claridge Hotel t.f.

beauty culture

CARL—Ladies' Hair Dressing Salon. Specialty Marcelle Permanent Hair Waving. Formerly with Wald and Astoria. Room 103, 5 Columbus Circle, New York City. Phone Columbus 2410. m-o2

EYEBROW AND EYELASH PERFECTOR. $1.20 per box. Single application lasts 2 to 4 weeks, giving beautiful shape and tint. Treatment 50c, at Spiro, 26 W. 38th St. and 34 W. 46th St., New York. m-o3

THE CREAM IN THE IVORY TUBE

Send 10c for generous sample of the most delightfully perfumed cold cream on the market.

Tom Fletcher Co.
Bristol, Conn.

business chances

ONE of the most important discoveries of the age. Millions are suffering from Rheumatism. An Herb that actually drives the most stubborn case of Rheumatism entirely out of the system. Many people have written us and say they are astounded at the results. The effect on the kidneys is simply marvelous. You bathe your feet in it for 15 minutes a day for 10 days. Agents are coining money. Price 72c pound postpaid. Rheumatism Herb Co., Santa Monica, California.

clothing

DUFF
SLIGHTLY USED High Class Gowns TO RENT AND SELL
Amateur Plays a Specialty
151 West 46th St., N.Y.C. Telephone Bryant 8247 t.f.

AARON'S
Just opened the only Second-Hand Department Store in the World
OCCUPYING THE ENTIRE BUILDING AT
808 Sixth Ave., Bet. 45th and 46th Sts., N. Y. C
Wonderful Assortment of
GOWNS, WRAPS, FURS
REMARKABLY LOW PRICES

clothing

Gowns, Wraps, Furs
IMPORTED AND CUSTOM MADE FOR STREET AND EVENING
To Sell or Rent REASONABLE PRICES
MME. NAFTAL 69 West 45th St., N. Y. Tel. Bryant 670 t.f.

Professionals Gowns, Millinery
Latest Styles Fifth Avenue Styles at
"Professional Discount" 46th Street Prices
THE SNAPPY SHOP
Phone, Bryant 358. 159 West 46th St., N. Y. C

composers

"MUSIC COMPOSED" To Words
BAUER BROS. (formerly of Sousa's Band)
Oshkosh, Wis. t.f.

costumes

TAMS COSTUMES of Every Description for Every Occasion — FOR HIRE—MADE TO ORDER
Phone Bryant 7868
1600 Broadway, N.Y.
The largest costuming establishment in the world. t.f.

MILLER COSTUMIER PHILADELPHIA
Theatrical Costumers
236 So. 11th St., Philadelphia, Pa. t.f.

Charles Chrisdie & Co.
Telephone Bryant 2449 — THEATRICAL COSTUMERS — Established 1872
Costumes Made to Order, for Sale or Hire. Everything for Moving Pictures, Amateur Theatricals, Stock Companies. Bal. Masque. t.f.
562 Seventh Ave., Bet. 40th & 41st St., N.Y.C.

Eaves Costume Co.
MANUFACTURERS—Theatrical—Historical COSTUMES AND UNIFORMS
We Rent Costumes for Professionals & Motion Pictures
110 W. 46th Street East of Broadway t.f. Phone Bryant 7212-7213

costumes

Chicago Costume Works
We Rent Costumes and Wigs for all occasions. Amateur Plays, Minstrels. Clean stock. Send 30c for Jack Weber's Minstrel Joke Book. A Big Hit.
116 No. Franklin St., Chicago, Ill.

BERNARD Manufacturers of Historical and Masquerade Costumes
To order and for hire t.f.
Theatrical Costume Co., 734 8th Ave., N.Y.C. Phone Bryant 8868

COSTUMES Exchanged for New and for Hire
DROP CURTAINS Made and Repaired
Theatrical Silk Shirts and Underwear
CLARA M. CHILDS THEATRICAL COSTUMER 689 Eighth Av., N.Y.C. t.f.

dancing

STAGE DANCING
Taught by Walter Baker
assistant to Ned Wayburn and formerly dancing master for Ziegfeld Follies and Capitol Theatre.
Vaudeville routines arranged.
CAPITOL STUDIOS, Inc., 939 8th Ave.
Van Dyck Bldg. (56th St.) Circle 6130. t.f.

DON LENO. Stage and Modern Dancing. Dances of Maude Adams and Kiss for Cinderella staged by Don Leno. Students prepared for stage. Positions for graduates. Studios 140 W. 44th St., N.Y.C. Bryant 1194 t.f.

drummers' supplies

Band INSTRUMENTS NEW AND USED
Dixie Music House, 105 W. Madison St., Chicago t.f.

for sale

Letter Heads Get Our Samples of Letterheads, Dodgers, Etc.
Lowest Prices Wellman Printing Co.,
Huntington West Virginia t.f.

PHOTOGRAPHS, Live Ones (These are not Bathing Girl Photos). Two Nifty Samples and Price List, 25c. WILLIAMS COMPANY, 317 OLNEY ROAD, NORFOLK, VA.

frames

NEWMAN'S
BRASS FRAMES AND RAILS
Largest Manufacturers in the World of
Brass Railing Brass Frames Brass Easels
Brass Wickets Brass Letters Brass Signs
Push and Kick Plates Ticket Choppers
Door Guard Rails Changeable Signs
Special Brass Work
Write for complete Catalogue
THE NEWMAN MFG. CO.
Established Since 1882
Cincinnati 717 Sycamore St — Chicago 68 W. Washington St.

furs

FUR REMODELING
Specialty of renovating fur garments. Prices as low as consistent with good workmanship. See our beautiful selection. A. H. Green & Son, 37 West 37th St., N. Y. Tel. Greeley 2210. t.f.

Fur Repairing and Remodeling Phone Greely 4138 Est. 1882
Done the right way at right prices. Summer furs at reduced prices. Advanced styles now ready. CHAS. HORWITZ, 21 W. 35th St., N.Y.C. t.f

FURS REMODELED REPAIRED
EQUAL TO NEW
In all the latest styles. Prices low.
Established over 25 years. Hirshfield Fur Co., Inc., 49-51 W. 45th St., N. Y. C. Bryant 1517 t.f.

The Market Place

organs

SEEBURG
THE WORLD'S STANDARD THEATRE ORGANS
Seeburg Automatic Solo Organs
Seeburg-Smith Unified Organs
The Right Organ for Every House
Personal Attention to Your Individual Requirements
SEEBURG PIANO CO Chicago

personal

DO YOU WANT?
SUCCESS! LOVE! FRIENDS!
Positive wonderful results by Our System. A trial convinces. Key to "Success" and Personality Sketch for 10 cents and birth date.
THOMSON-HEYWOOD CO. t.f.
Dept. 850, Chronicle Bldg., San Francisco

scenarios wanted

Exchange plots for $$. Photoplay ideas accepted any form; revised, typed, published, copyrighted, sold. Free advisory service. Universal Scenario Corporation, 262 Western Mutual Life Bldg., Los Angeles.

scenery

KENNEL and ENTWISLE
SCENIC STUDIOS
741-745 MONROE STS.
NORTH BERGEN, N. J.
Phone Union 5517 Near 42nd St. Ferry 10-21

Columbia Scenic Studio
Columbia, South Carolina t.f

SCENERY
of All Kinds for All Purposes
Since 1886
WERBE SCENIC STUDIO
713 Central Ave., Kansas City, Kansas 32-44

Scenery WILLIAM G. HEMSLEY, Scenic Artist and General Contractor, from London, England; Chicago & New York. Scenic Studios, Shreveport, La. Box 657. Phone 1637. t.f.

Beach Scenic Studios
3022-24 Wash. Ave., Newport News, Va.

scenery

SCENERY AND BANNERS. FINEST WORK. LOWEST PRICES. Tell us what you need and get our Prices and Illustrated Catalogue.
ENKEBOLL SCENIC STUDIO, Omaha, Nebraska. t.f.x.

slides

RADIO SLIDES
PATENTED
Can be written on a typewriter like a letter
RadiO Mat Slide Co.
121 W. 42nd Street New York City t.f.

stories wanted

STORIES, POEMS, PLAYS, etc. are wanted for publication. Good ideas bring big money. Submit Mss or write. Literary Bureau, 171 Hannibal, St. Louis, Mo. t.f.

song writers

DO YOU COMPOSE? Don't publish songs or Music before having read our "Manual of Song-writing Composing & Publishing," indispensable to writers. 25c. Bauer Music Co., 135 East 34th St., N. Y. t.f.

MUSIC COMPOSED TO WORDS, with free publication; orchestration and band parts; staff of qualified composers; some "hits." DENNIS B. OWENS, JR., INC., Kansas City, Missouri. 21-23

"Write the Words for a Song"
Your manuscripts are very valuable and mean money to you if they are properly handled. Write us before submitting them to anyone else. Let us tell you about our interesting propositions. Send us your name on a postal.
UNION MUSIC COMPANY
405 Sycamore St.
CINCINNATI, OHIO

ANY SONG POEM MADE PERFECT
50 CENTS; satisfaction guaranteed. W. C. O'BRIEN, Catskill, New York

THE SONG MAGAZINE
is devoted to professional writers, singers, composers, publishers: Illustrated cover, latest news, interviews, articles, fiction: Monthly prizes for song poems. Two issues 25c, descriptive circulars free.
THE CRITERION PUBLISHERS, Box 629, K. C. Mo.

song writers

SONGWRITERS, Composers, musicians, anyone interested in music. Get the latest news from Universal Classic, the music magazine DeLuxe. Subscriptions in U. S. $1.00, Canada $1.50, Foreign $2.00, sample copy 10c. Musical Classic, South Bend, Ind. tf

stage lighting

STAGE AND STUDIO LIGHTING APPARATUS AND ELECTRIC EFFECTS
Universal Electric Stage Lighting Co.
Kliegl Bros., 240 W. 50th St., New York City
Send 4 cents for 96-page Catalog H. D.

STAGE EFFECTS—Spotlights and supplies, bought, sold and repaired, save 50%. Newton Art Works, 305 West 15th Street, New York. Catalogue Free. Telephone 2171 Chelsea.

STAGE LIGHTING APPLIANCES
Everything ELECTRICAL for the stage.
Display Stage Lighting Company, Inc. t.f.
314 West 44th Street New York City

supplies

Powers No. 6-B Simplex Style S
slightly used at very low prices.
Mazda Lamps — National Carbons
Mail orders promptly attended to
CROWN MOTION PICTURE SUPPLIES
150 W. 46th St., N. Y. C. 'Phone Bryant 4116

tickets

Save money by using
"KEYSTONE" ROLL TICKETS
Without Exception the Best Looking and Lowest-priced Tickets on the Market and None Better at any Price.
KEYSTONE TICKET CO., SHAMOKIN, PA.
Only Roll Ticket Printers in Pennsylvania who can furnish the Union Label

TICKETS
COUPON AND STRIP
There is but One BEST — Those Made by
WELDON, WILLIAMS & LICK
FORT SMITH, ARKANSAS t.f.

wanted jewelry

BORG Buys Diamonds, Old Gold, Silver, Platinum, Antiques, Pawn Tickets, Artificial Teeth. 146 W. 23rd Street

wanted to buy

CASH PAID—If you want all your goods are worth, mail us your discarded jewelry, gold crowns, Bridges, watches, diamonds, silver, platinum. We pay $1.00 to $25.00 per set for false teeth (Broken or not)—Money sent by return mail. Packages held 5 to 12 days and returned at our expense if our offer is not satisfactory. Send to the Old Reliable—United States Smelting Works, 51 Singer Building, Chicago, Ill. 10-30

For Spot Cash mail false teeth, old and broken jewelry, diamonds, watches, old gold, silver, platinum, War Bonds or Stamps — anything valuable. Cash by return mail. Goods returned in 10 days if you're not satisfied. Ohio Smelting Refining Co., 225 Lennox Bldg., Cleveland, Ohio. 10-30

FOR SALE.—What Have You to Sell? Whatever it is, the market place will sell it for you. Address Market Place Manager, Dramatic Mirror, 133 W. 44th St., N. Y.

wigs

WIGS TOUPEES MAKE-UP
Send for Price List
G. SHINDHELM
109 W. 46th St., New York t.f.

xylophones bells

Band INSTRUMENTS NEW and USED
Dixie Music House, 105 W. Madison St., Chicago t.f.

IDEAS FOR ALL OCCASIONS
can be found
by exploring
these pages

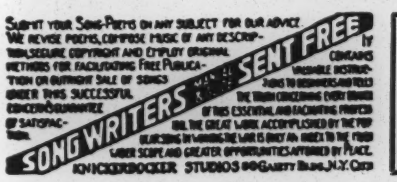
DeHULL N. TRAVIS, *Attorney*
Specializing in Law of the Amusement World
Conferences by appointment anywhere in U. S.

Telegraph Address	Mail Address	Reference
Flint, Michigan	Lamb's Club, 130 W. 44th St., New York City	Who's Who in America 1920-1921

The Fruit Shop
H. HICKS & SON
557 FIFTH AVENUE, AT 46th STREET
Have a little fruit delivered to your home or your friends—take it to your week-end outing.

Stage Lighting
I SAVE YOU 20%—
Estimate will convince you effects and everything electrical for producers of Plays, Vaudeville Acts, Etc. HARRY WOODLE, 308 W. 47th St., N.Y. Phone, Longacre 3643.

WILLIAM BAL COMPANY
PHONE GREELEY 2068 **TRUNKS** 141 W. 36th Street


Submit your Song-Poems on any subject for our advice
We revise poems, compose music of any description
Secure copyright and supply original
Methods for facilitating Free Publication or outright sale of songs
Under this successful
Concern's guarantee
Of satisfaction
SONG WRITERS
SENT FREE
by
Valuable instruction
Hints to beginners and full
Information concerning every branch
Of this essential and fascinating profession
And the great work accomplished by the pop
Publishing firms where the way is open to the poet
Wider scope and greater opportunities offered by Player
Knickerbocker Studios 1600 Gaiety Bldg. N.Y. City

BEN
HARRISON
and EDDY
WEBER
DEALERS IN SONGS

ACME SPOT LIGHTS
25, 50, 75, 100 amperes. All electrical effects carried in stock. Special effects manufactured at reasonable prices. "Spots" to rent. Condensers all diameters and focal engths carried in stock. Sciopticans, Stereopticans.
CLIFTON R. ISAACS, Inc.
160 W. 45th St., New York

Do You Compose Songs?
If so, be sure to secure the services of an EXPERT! An ARTISTIC arrangement of your composition may mean SUCCESS! I have done HUNDREDS of BIG HITS!
EUGENE PLATZMAN
Central Theatre Bldg. Broadway & 47th St., N.Y. City

THE SOLID MINT
THEY MAKE YOU BEAUTIFUL
5c EVERYWHERE
BUDDY BUDS, Inc., 357 W. 36th St., N. Y. C.

Mail us $1.00 for 20 Rolls and we will send via Parcel Post (4) Delicious Flavors.

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

DREICER & Co

Pearls and Jewels

FIFTH AVENUE at FORTY-SIXTH

AMERICAN ACADEMY OF DRAMATIC ARTS

The Standard Institution of Dramatic Education

Board of Trustees

Franklin H. Sargent, President, Daniel Frohman, John Drew, Augustus Thomas, Benjamin F. Roeder.

Detailed catalog from the Secretary

ROOM 141 • CARNEGIE HALL • NEW YORK

Connected with Charles Frohman's Empire Theatre and Companies

25 YEARS
THE STANDARD TRAINING SCHOOL FOR THEATRE ARTS

DRAMA ORATORY MUSICAL COMEDY PHOTO PLAY DANCE ARTS

ALVIENE SCHOOL OF DRAMATIC ARTS

four schools in one. Practical stage training. The Schools students stock and Theatre afford public stage appearances

Former pupil celebrities: Hazel Dawn, Nora Bayes, Annette Kellermann, Laurette Taylor, Mlle. Dazie, Gertrude Hoffman, Ethel Levey, Joseph Santley, Harry Pilcer, Harry Clark, Taylor Holmes, Barney Gilmore, Mary Fuller, Marie and Florence Nash, Barbara Tennant, Dolly Sisters, Lillian Walker, Violet Mersereau and others.

WRITE FOR CATALOG, ADDRESS SECRETARY, MENTION STUDY DESIRED

ALVIENE SCHOOL OF DRAMATIC ARTS

1 1 WEST 72ND ST. NEAR BROADWAY, N.Y.

THERE is no safer investment than jewels! They increase steadily in value. Buy with a feeling of security at

"The Times Square Jeweler"

HERMAN BACH

Maker and Dealer of Fine Jewels

1584 BROADWAY - - - Near 48th Street

(Formerly at 1532 Broadway)

Phone: Bryant 645 Opposite Strand Theatre

Signor Salvatore Cudia

Teacher of

DRAMATIC ART

COACHING

Grand Opera Voice Placing

DRAMA, ORATORY, MUSICAL COMEDY, PHOTOPLAY

Phone Bryant 1274

METROPOLITAN OPERA BUILDING

1425 Broadway, at 40th Street New York City

ALICE KAUSER

Representing

The Best Known Authors

1400 BROADWAY NEW YORK CITY

The National Conservatory of Dramatic Art

F. F. MACKAY

A Thorough Training School for the Stage and Platform. Vocal Exercises. Open all the year round. Mackay's "Art of Acting" for sale at Conservatory. Room 601, 145 W. 45th Street, New York, N. Y.

The Letters of Heloise

(Continued from page 753)

before. "After what you have went and done I probably wont own a bed, Heloise. Why Heloise," he shreeks, "I may even have to leave town, Heloise!"

"Now Al, dont be an oil can," says I unto Al affectionately. "We all have our weaknesses, Al, and if yours is lemon extract, and you issent able to lay off same, why far be it from me Al, to use my magnetic influence in a manner fitting and unappropriate."

"Why Heloise," says Al right back at me, "I aint either et or drank no lemon extract. I issent that kind of a gent, Heloise. This here stuff in the paper witch you have read and unfolded right back to them was did by me, thinking it a fitting and stupendous way to start you off well on your road to fame and glory."

"Oh, Al!" says I, the great light dawning unto me, "you dont told me! Why Al, that's awfully sweet of you to do! I love it dearly, Al, but now that I have went and turned over the beans, what are we going to do about same, Al?"

"I've got it!" says Al, summoning all his esprit de corpse witch he had almost lost. "I've got it old rubber plant! We will keep this here thing going, but Heloise, you will have

To Stay in Your Room

all day and not answer no phone calls, no matter how loudly same rings."

"But, Al," says I, unto Al, "I have some big scenes to take today Al!"

"Never mind them scenes, Heloise," says Al, "I'll fix that! You just stay where you is put and I'll tell the paper it was a maniac that called them up and that anyone that says you issent in the clouds soaring about is crazy. It aint no lie, either Heloise, for verily you are in the air, issent you?"

"Very well, Al," says I laughing heartily at his well-meant jest, "but Al, there isn't nothing here for me to read, and Al, I will be lonesome as the very devil sitting here all day, Al. I am almost wishing Al, that I was really up in this here balloon. It would not be so boaring if I were up soaring, Al," says I poetically.

Well, Margie, with that Al hung up in his usual snappy manner and I prepared for a busy day listening to the phone ring. No sooner had I set down until it commenced but Margie, I was true to Al's words of wisdom and took absolutely no heed thereof.

I didn't know what to do Margie, so I done a little ironing. Oh no, Margie, not everything but just some of them darling pink things which us women dotes on. Well, Margie things went serenely and then the darned

Bell Began to Ring

unceasingly. I fooled with the wires and after having got myself nearly electrocuted to death I disconnected the ring.

Laying all kidding to one side, Margie, if you think I had been through a whole lot and maybe more just wait until you heard what happind next. If I had a known what was coming; Margie, I would have gladly went up in that there balloon. Well, Margie, pretty soon someone comes up and knocks on my door. Then I

(Continued on page 774)

Club Stripe Four-in-hands

for the well groomed man

$2.50

For comfort wear

E. Z. Garters

MOONEY MAXWELL Company

35 WEST 44th ST. New York

"An Exclusive Shop For Exclusive Dressers"

Chalif Russian School of Dancing

With the personal instruction of LOUIS H. CHALIF, Principal

Master of the Methods of the Imperial Ballet School of Russia

SUMMER COURSE
May 31 to July 23

WINTER COURSE
September 6 to April 29

Simplified Classic, Toe, National, Characteristic, Interpretative, Simple New Dances for Children, Folk and Ballroom Dancing, in daily and weekly classes, in our beautiful new building at

163-165 West 57th Street
NEW YORK CITY

Before Your Mirror

Crow's-feet, Flabby Skin Over or Under Eyes Removed Invisible. Immediate Method.

Lift Up one side of your face Compare it with the other side Makes face years younger and sweeter.

Call, Write or Phone, 25 Knickerbocker

DR. PRATT, FACE SPECIALIST Interview Free 40 West 34th Street

FROM COAST TO COAST
CANADIAN PACIFIC RAILWAY

Splendid trains and excellent dining car service make your transcontinental jump a real pleasure over the Canadian Pacific. From New York via Montreal—from Chicago via the Twin Cities and Moosejaw—from California via Vancouver. See "Fifty Switzerlands in One" en route. Canadian Pacific Ticket offices in New York, Chicago, San Francisco, Los Angeles and other principal cities.

A little jazz is as important in a "black-face" act today as the jig was years ago.
McK & R Albolene is as necessary in removing black-face, or any other kind of make-up, as cold cream and toilet creams were years ago.
As necessary, you might say, as the jass or the jig.
In one and two ounce tubes and half-pound and pound cans.

Sample tube free on request.
At all druggists and dealers.

T4

McK & R
ALBOLENE
McKESSON & ROBBINS, INC
MANUFACTURERS
ESTABLISHED 1833 NEW YORK

DOLLARS AND SENSE

By INVESTOR

The Best Informed Financial Writer of the Country Tells of Market Conditions and Offers His Services Concerning Recognized Securities

SINCE the writing of the last article a new factor has entered into the situation which temporarily may work for unsettlement—the industrial crisis in Great Britain. In the long run it will be constructive but Wall Street is temperamental and inclined not always to look very far ahead. The English miners are bound to lose. They voted to strike against the advice of their leaders and they have not the sympathy of the public. Any sympathetic strikes will only further antagonize the public. It is practically a line up of the English people against Sovietism and with the whole face of the government arrayed against the pro-Bolshevists there can be no doubt of the outcome. When the issue is finally decided, and it ought not to take very long to bring it to a head, the effects will be far reaching. For this reason the English strike will prove to have been a very good thing.

We are now entering

Upon a Period

of money ease and judging from the opinions expressed in the best informed quarters the rates for both time and call funds will continue to work progressively lower for some time to come. With money around 5 per cent it is not unreasonable to expect high grade investment issues to sell on a 5 per cent basis and the recent rise in the bond market and the dividend paying railroad stocks is only the discounting of such a condition in the not distant future. There has been talk that the Federal Reserve Banks might soon lower their rediscount rate and the deflation in progress in industry and the speculative exchanges makes it not improbable that such a step may not be far off. The Federal Reserve system last week gave another demonstration of its usefulness. Under the old order of things there probably would have been a serious money squeeze, but the huge payments were made without affecting the call money market except to a very slight degree. And it is only because we have such a banking system that we are able to meet the shock of industrial inflation with a minimum of damage.

Many persons have

Looked for a Boom

in the stock market to discount the election of Senator Harding. At this writing no such movement has yet set in and it would not be at all surprising if there was no violent uprush prior to November 2. Wall Street has a faculty of not always doing the expected. Even if there is no socalled pre-election market that does not warrant one in changing one's opinion in the slightest degree. That the rails are in a major upward movement seems to be pretty definitely settled. How far the movement will go it is of course impossible to say but many issues have sold from 25 to 30 points higher than the present prices when their prospects were not nearly so bright as now.

Reading is living up

To Its Reputation

as a mystery stock. Speculation recently has shifted from the common into the first and second preferred and there is a belief in some quarters that the common shareholders will not fare as well in the segregation plan as has been generally anticipated. This belief has been strength-

(Continued on page 772)

THE TEN PAYMENT PLAN

Buy an Income Month by Month

Are Railroad Stocks Selling Too High?

Ever since the increased freight rates went into effect, the rails listed on the New York Stock Exchange have been advancing, and many people are wondering how much further they will go.

This is an interesting question, and its answer is governed by the ability of the roads as a whole to operate profitably under existing conditions. And the outlook in this connection is summed up in an article appearing in our

Market Review

In addition to covering the railroad situation, the current issue of this publication, which will be sent free upon request, contains a complete analysis of the following roads:

Pittsburgh & West Virginia
St. Louis - San Francisco
Chesapeake & Ohio
Southern Railway
Great Northern
Union Pacific

Ask for DR-54

E. M. Fuller & Co.
Members of Consolidated Stock Exch. of N. Y.
50 Broad St. New York
New York Newark Cleveland
Chicago Boston
(Direct Private Wires)

A BANK FOR PROFESSIONAL PEOPLE

Many professional people use this bank as their depositary and make their deposits by mail. In fact, we make a specialty of serving professional people in this way. Accounts *here* are not limited in amount.

We pay 4% Compound Interest

FIRST-SECOND NATIONAL BANK
AKRON, OHIO
The largest bank in the world's fastest growing city

McCUE BROS.
AND
DRUMOND
High Grade Hats Only

52 BROADWAY
(Below Exchange Place)

1442 BROADWAY
(Between 40th and 41st Sts.)

NEW YORK CITY

Stetson Hats Exclusively

TYSON-CO.
BEST SEATS
For Theatres, Operas, Concerts and Other Amusements
TICKETS AT THE FOLLOWING HOTELS

Astor	Knickerbocker	St. Regis
Belmont	Marie Antoinette	Savoy
Breslin	Martinique	Vanderbilt
Claridge	Murray Hill	Waldorf-Astoria
Holland House	Pennsylvania	Wolcott
Imperial	Ritz-Carlton	

Main Office: 1482 BROADWAY. Tel. Bryant 9000

WALKER BROTHERS
MEMBERS NEW YORK STOCK EXCHANGE
71 BROADWAY
Tel., Bowling Green 7380
STOCKS, BONDS, INVESTMENT SECURITIES
UPTOWN BRANCH:
MURRAY HILL HOTEL
Tel., Murray Hill 2764

SEE BARBELLE
53 West 35th Street Phone Fitzroy 3246
FOR LETTER HEADS, CARTOONS, CARDS, ETC.
Ask any music publisher about his ability

McBRIDE'S
New York
Theatre Tickets
at Box Office Price—plus
Only *50* Cents *Advance*

The Pen is the Tongue of the Mind
PLAY BROKER
Laura D. Wilck 1476 Broadway, N. Y.

Phone, Bryant 599
DR. G. F. HUDSON
FOOT SPECIALIST
and SURGEON CHIROPODIST
1482 Broadway, New York
Room 305, Fitzg. Bldg.

TAYLOR TRUNKS
210 W. 44th St., New York 23 E. Randolph St., Chicago

Phone, Bryant 5800, 5718
LOUIS COHN
Choice Seats for
ALL THEATRES AND OPERAS
204 WEST 42nd STREET
Hotel Hermitage NEW YORK

THE ORPHEUM CIRCUIT

MARTIN BECK, President
MORT H. SINGER, General Manager

MORRIS MEYERFELD, JR.
Chairman Board of Directors

CHARLES E. BRAY
General Western Representative

FRANK VINCENT, GEORGE GOTTLIEB, Managers Booking Dept.
S. LAZ LANSBURGH, BENJ. B. KAHANE, Law Dept. Secy. and Treasurer

E. H. CONWAY, Publicity and Promotion
JOHN POLLOCK, Press Dept.

O. R. McMAHON
Manager Auditing Department

GENERAL OFFICES
PALACE THEATRE BUILDING NEW YORK CITY

B. S. MOSS

Theatrical Enterprises

AMALGAMATED
VAUDEVILLE AGENCY
M. D. SIMMONS, General Booking Manager

General Executive Offices
BROADWAY THEATRE BUILDING
1441 BROADWAY, N. Y. CITY
Phone Bryant 9200

Hello America!

England has been Very kind to me

But—

There's no place like
Where I am Coming—soon.

Walter Catlett

Dramatic Mirror Will Tell You How To Get In The Movies

Dollars and Sense

(*Continued from page 771*)

ened by the action of the common stock which has been heavy while the preferred issues have advanced sharply. Those who have been right on Reading from the start, however, have sold none of their holdings of the common and are firm in their predictions that it will shortly sell above 110. Great Northern preferred and Northern Pacific too are somewhat in the mystery class as the retirement of the Chicago, Burlington and Quincy 4 per cent collateral trust bonds due next July will make possible the declaration of a melon provided the powers that be are so disposed. Apart from this possibility, however, Great Northern and Northern Pacific are intrinsically worth more than current prices.

Among the other

Dividend Paying Rails

Southern Pacific, Union Pacific, Canadian Pacific, Atchison and Atlantic Coast Line seem very attractive. In the junior list Wabash preferred can be safely purchased with the assurance that it will yield a handsome profit if one can wait a little while. St. Paul, Baltimore & Ohio, Pittsburg & West Virginia, and St. Louis, Southwestern also are selling below their real value.

There is a very large short interest in the industrial list and

A Sharp Rally

may be looked for as soon as the market takes a spurt, but purchases for the long account should be made with discrimination. The sugar stocks have had a hard hammering and the better grade ones probably have discounted the worst that can happen. With American bankers lending financial aid to Cuba the situation in respect to the sugar companies has been vastly improved. The equipment stocks are good although the failure of the railroads as yet to place any very large orders with them has held these stocks back. Sooner or later they will be swamped with orders for cars and locomotives and this ought to influence the price for the stocks. Of the steels U. S. Steel Common and Sloss Sheffield are the best. The nine months' earnings statement of the latter

Made Public

a few days ago was a brilliant one and a stock that will show earnings of more than $30 a share for the year is entitled to sell above 70 at least. Mexican Petroleum is still far from its ultimate top, but it is a dangerous stock for the nervous man to play with.

There are many bargains still to be had in the bond market, not among the lower grade bonds alone, but among the highest grade.

A Wife Knows Best

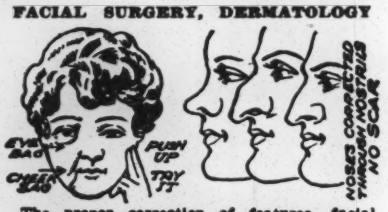
Build yourself up now by taking
NUXATED IRON
For Health Strength and Energy

LIKE "STERLING" ON SILVER.
LIKE "TIFFANY" ON JEWELS.
OUR TRADE-MARK
OUR GUARANTEE—AND YOURS

MLLE. MAYBELLE INC Chicago

SEE
ED. BECKS' MARIGOLD REVUE
Marigold Gardens
Gowns, Frocks, Robes, Lingerie
MLLE. MAYBELLE, Inc.
American Bond and Mortgage Building
Suite 531, Opposite Cort Theatre, CHICAGO

DR. W. E. BALSINGER
FACIAL SURGERY, DERMATOLOGY



The proper correction of features, facial blemishes and defects by a skilled surgeon.
My 12 years' experience and service in France in war facial surgery enables me to offer greatly improved methods.
PERMANENT Lifting of Sagging Cheeks.
INVISIBLE Correction of Baggy Eyelids.
HUMP NOSES Corrected Without Scar.
RELIABLE Tissue Building for Hollow Cheeks, Lines, Wrinkles. No paraffin used.
Dr. W. E. Balsinger Phone Cent. 1950
190 No. State St. Chicago

Write For COLOR CHART
And Booklet
HOW TO MAKE-UP
STEIN'S
FOR THE STAGE FOR THE BOUDOIR
MAKE-UP
M. Stein Cosmetic Co.
120 West 31st Street, New York

DR. J. E. JUDD
Surgeon Dentist
140 West 34th St.
(Opposite Macy's)
Artistic Dentistry

GOTHAM BOOK MART
128 West 45th St.
Specializing in Books on the
THEATER—PLAYS
Art Books containing valuable suggestions on Period Furniture, Costumes and Stage Decoration.
Phone Bryant 6692

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

Some Advice in Reference to Vaudeville Contracts

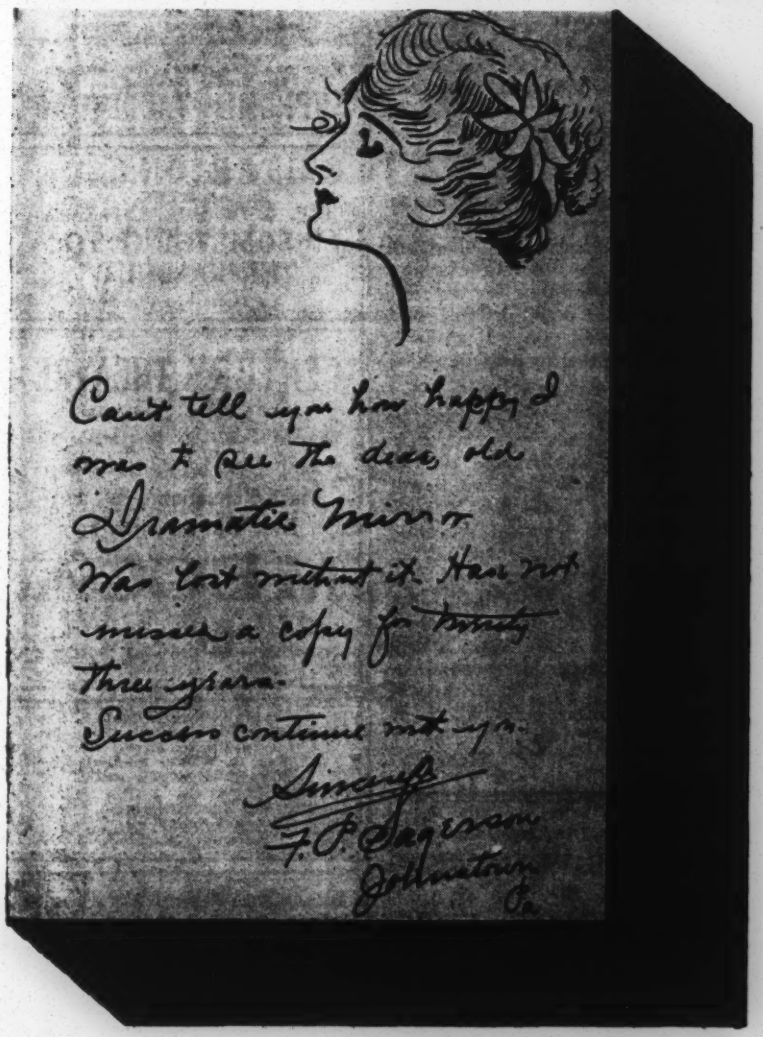
IN order to place vaudeville on a stronger business basis, I have endeavored, as far as the B. F. KEITH VAUDEVILLE EXCHANGE is concerned, to have all agreements of whatever nature recorded in the contract. Then there can be no question. This eliminates the expressions often heard—"The manager told me that that was all right"; "my representative told me I was to go to such and such a place, and have so much time"; "the booking manager told me that I should have a certain spot on the bill," and other remarks of this kind. To avoid this, it is necessary that artists sign and return their contracts promptly, and have their different understandings written in the contract before accepting the same; otherwise the contract will stand as originally signed. Strict attention should be paid to the liability clause, for once a contract is signed, both the manager and the artist become liable to each other for the fulfillment of the same. The manager of a local house is not aware of what has been said between the artist and the manager and the booking manager and the booking representative. He can only decide conditions according to his contract, which he receives from the Booking Office, or which the artists have themselves.

IN order that the artists may have these contracts when they fulfill an engagement, orders have been given in the B. F. KEITH VAUDEVILLE EXCHANGE that contracts must be issued immediately the act is booked, signed and sent to the artist or to the artists' representative for their signature. Our great trouble at the present time is that the artists do not return their contracts; they put them in their trunks and forget all about them. We are obliged daily to write all over the country requesting artists to return the contracts immediately they receive them, either signed or unsigned, according to their own disposition. Our Contract Department has been reinforced, and strict orders given that contracts must be filed for every act booked through this office.

THIS is one of the reforms that we are endeavoring to create, and if there is to be any improvement, it must be with the assistance of the artists.

PLEASE cooperate with the Booking Office; sign your contracts on receipt of same, and return them to the Booking Office or to your representative.

E. F. Albee



WELCOME TO OUR FRIENDS
IN THE PROFESSION

Original
Tony Fabacher, Inc.
and his SOUTHERN COOKING
direct from New Orleans
A Cyclonic Hit
105 West 48th Street
OPPOSITE THE FRIARS' CLUB

"OH, BOY!
THEM GOOD OLD SOUTHERN DISHES"
CREOLE CRAB GUMBO
TENDERLOIN TROUT with tartar sauce
STEAKS A LA CREOLE
FRIED OYSTERS a la Fabacher and other good things
too numerous to mention
GOOD FOOD, QUICK SERVICE and HOSPITALITY
Our Specialty

Yours, with a "Variety" of dishes
Anthony Fabacher
Morgan Dowling

RIVOLI B'WAY AT 49th ST.

MAURICE TOURNEUR'S PRODUCTION
"THE GREAT REDEEMER"
RIVOLI ORCHESTRA
FREDERICK STAHLBERG, Conducting

RIALTO B'WAY AT 42nd ST

HUGO RIESENFELD, Director
WEEK BEGINNING SUNDAY, OCTOBER 24th

ROBERT W. CHAMBERS'
"THE RESTLESS SEX"
with
MARION DAVIES
RIALTO ORCHESTRA
HUGO RIESENFELD, Conducting

Gaiety B'way & 46th St. Evgs. 8:30. Mats. Wed. & Sat. 2:30
John L. Golden Presents
FRANK BACON in Lightnin'

EMPIRE Broadway & 40th, Eves. 8:20 Mats: Wed. & Sat: at 2:20
DAVID BELASCO Presents
A NEW COMEDY
"CALL THE DOCTOR"
By JEAN ARCHIBALD

You Hear Everywhere
"Cheers for Fred Stone" Eve. World
Charles Dillingham Presents
FRED STONE
In the Caldwell-Burnside Musical Extravaganza **"TIP-TOP"**

GLOBE Bway & 46th St., Eves. 8.20 Mats. Wed. & Sat. 2.20

LYCEUM West 45th St. Evgs. 8:20. Mats. Thurs. & Sat. at 2:20
David Belasco Presents
INA CLAIRE
In "Gold Diggers"
By Avery Hopwood

Knickerbocker B'way, 38th St. Eves. 8.15 Mats. Wed. & Sat. 2.15
GEO. M. COHAN'S COMEDIANS
In the new Musical Comedy
MARY
ISNT IT A GRAND OLD NAME

THE OUTSTANDING HIT
OF TWO SEASONS
"THE NIGHT BOAT"
LIBERTY THEATRE MATS. WED. & SAT.

TIMES SQ. THEATRE
West 42d St: Phone Bryant 21
Regular Mats: Thursday and Sat: at 2:30
The Selwyns Present
FLORENCE REED
IN EDGAR SELWYN'S NEW PLAY
"THE MIRAGE"

BELASCO W. 44th St. Eves. 8.20 Mats. Thur. & Sat. 2.20
David Belasco Presents
FRANCES STARR In "ONE"
A New Play by Edward Knoblock

Cohan & Harris W. 42d St. Eves. 8.15 Mats. Wed. & Sat. 2.20
SAM H. HARRIS presents
"Welcome Stranger"
A new comedy by Aaron Hoffman

Hudson Theatre. W. 44th St. Evs. 8.30. Mats. Wed. and Sat. 2.30
George M. Cohan's Production of
"THE MEANEST MAN IN THE WORLD"
MR. COHAN IN THE TITLE ROLE

ELTINGE THEATRE W. 42nd St.
Eves. 8:30 Mats. Wed. & Sat. 2:30
A. H. WOODS, Presents
"Ladies Night"
A New Farce in Three Acts
by Charlton Andrews and Avery Hopwood, with
John Cumberland — Charles Ruggles
Allyn King — Evelyn Gosnell

REPUBLIC West 42d St Evgs. at 8:30. Mats. Wed. & Sat. at 2:30
Earl Carroll's
"The Lady of the Lamp"
An Unusual Play

ZIEGFELD ROOF Atop New Amsterdam Thea.
AT 11 P.M. NIGHTLY
NEW ZIEGFELD MIDNIGHT FROLIC
ARTHICKMAN ORCHESTRA

VANDERBILT THEA., West 48th Street Evenings at 8.30
Matinees Wednesday and Saturday
The Musical Comedy Hit
"IRENE"

MOROSCO West 45th St. Evenings at 8.30 Mats. Wed. & Sat., 2.30
Wagenhals & Kemper Co. Presents
The Mystery Play
THE BAT
By Mary Roberts Rinehart and Avery Hopwood

Capitol B'way at 51st St., Edward Bowes, Mgr. Dir
NAZIMOVA
in "MME. PEACOCK"
Capitol Grand Orchestra
Review, Scenic, News, Digest

GOOD TIMES World's Biggest Show at Lowest Prices
AT THE **HIPPODROME** MATINEE DAILY
Seats Selling 8 Weeks in Advance

The Letters of Heloise

(*Continued from page 770*)

hears more footsteps and someone else made the grand suggestion that they break it down. I wanted to tell them to cut out their silly talk but remembering Al's words of wisdom I ceased my idle chatter. Dont you dearly love this fix Margie?

Well, Margie, all was once more serene except I knew that these nosey parties had went for an ax. Then I heard someone whistling loudly so I runs to the window and peeps out with severest caution. And Margie, lo and behold if there wasn't my friend Al in the window of the room below.

'Heloise," says he hoarsly, "get a bedsheet quickly and slide down into this room. They're going to break down the door!"

"Looka here Al Glum," says I, "do you think I'm bughouse. This here window is twelve stories from the terrace firma!"

"I cant help that," says Al, "I didn't ask them

To Build It So High

but this has got to be did. Goldie is sore as the dickens and if we dont put this over we are both fired."

Well, Margie, he pled with me and pled with me. And then I heard these guys with the axes coming. Gosh, Margie, what a moment! Well, Margie I hated to lose that job and more than that, Margie I felt sorry for Al so I ties four sheets together and supplements them with comforters etc. and after tying the whole works to a bed post I slides.

Al drug me into the room below safely, Margie and what do you think next? Well, Al happind to think they would discover the bedclothes and means of my escape so he runs up on my floor and gets in there through another room and gets 'em out.

"Say, Al," says I unto Al, "why didn't you think to let *me* out that way?"

"Well, Heloise," says Al, "maybe you didn't notice it but as you was making your escape Goldbug had his cameraman on the fire escape, so he can use the whole thing for the picture. Goldie is very shrewd, hay Heloise?" says Al.

Now Margie, there's something

Funny Somewhere

where ever that is, and *I'm* going to find it out. I don't know whether this here thing was framed on the Navy, or these here two-cent newspapers, or yours truthfully, Margie. Anyway I guess I did a realistic slide for life and am getting famous up in a balloon at same time witch you must agree is a big order, hay Margie? Well, Margie, if I am alive after I hear from you again I will tell you just what this here thing amounted to, but as it is, I am still hid away until this here balloon is found. Yours fearlessly,

Heloise.

STRAND B'way at 47th St Dir. Joe Plunkett
LIONEL BARRYMORE
IN
"The Devil's Garden"
Topics — Review — Soloists
STRAND SYMPHONY ORCHESTRA
Carl Eduoardo, Conductor

ASTOR THEA., 45th St. & Broadway. Evs. 8.30 Matinees Wed. and Sat.
"Artistic — excellent — sweeping and stormy eloquence."
—*Allan Dale, N. Y. American*
LOUIS MANN
The Unwritten Chapter
By Samuel Shipman and Victor Victor

BOOTH THEA., 45th St. W. of B'y. Evs. 8.30 Matinees Wed. and Sat.
Happy-Go-Lucky
Played one year in London as
"TILLY OF BLOOMSBURY"

WINTER GARDEN B'wy. & 50th St. Evenings at 8:30
Matinees, Tues., Thurs. & Sat.
Geo. LeMaire's
BROADWAY BREVITIES
With the World's Greatest Laughmakers
Eddie Cantor, George LeMaire and Bert Williams and Edith Hallor — Also 60 Brevity Beauties

MAXINE ELLIOTT'S Thea., 39th St. Near Broadway
Evs. 8.30. Mats. Wed. & Sat. 2.30
WAGENHALS & KEMPER CO.
Presents
"SPANISH LOVE"

Holbrook Blinn in
Porter Emerson Browne's Comedy
THE BAD MAN
COMEDY THEATRE West 41st Street Mats. Thurs. and Sat.

CENTURY PROMENADE, above 62d St & CENTURY THEATRE Cent P'k W.
2 Different Musical Productions Nightly
CENTURY REVUE AT 8.30 — MIDNIGHT ROUNDERS At 11.30
Prices $1 $2, $3 — Prices $1, $2, $3, $5
Dining and Dancing 6 to Closing

SHUBERT Thea., 44th W. of B'y Evs. 8.30 Mats. Wed. and Sat. 2.30
THE BOHEMIANS Inc. ANNOUNCE
"The Greenwich Village Follies of 1920"

PALACE Broadway and 47th Street
World's Most Beautiful Playhouse
Smoking Permitted in Balcony
Daily Matinees, 25c., 50c., and best seats 75c.
Evenings, 25c., 50c., 75c. and entire lower floor $1.00.
SUPREME VAUDEVILLE

CRITERION B'way at 44th St.
2nd WEEK
CECIL B. De MILLES, Production
"SOMETHING TO THINK ABOUT"
A Paramount Picture

CENTURY THEATRE
62nd Central Park West
Eves. at 8 sharp. Mats. Wed. & Sat. at 2.
F. Ray Comstock and Morris Gest Present
Most Sensational Success Ever Known in N. Y.
MECCA
Musical Extravaganza of the Orient.
COMPANY OF 400—11 SCENES

Irving Place Theatre
15th St. and Irving Pl., Fri., Sat. and Sun. Eves.
Max R. Wilner presents
MAURICE SCHWARTZ
In
"The Jew's Dilemma,"
a comedy by
Solomon Aleichem.

Minsky Bros. National Winter Garden
Phone Orchard 2059 2nd Ave. and Houston St.
"MOULIN ROUGE IN NEW YORK"
S. J. Kaufman—*Globe*
Now Playing **"Queen of the Moulin Rouge"**
BURLESQUE

REUBEN'S
Pure Food Shop
After the Show
Open All Night
2120-2122 BROADWAY
Near 74th Street
Opposite Hotel Ansonia
Where a Sandwich Grew Into an Institution

Majestic
Hotel & Restaurant
Central Park West and Seventy-Second Street
Copeland Townsend
Residence of a large number of literati, Professional and Artistic People.
Celebrated Roof
Dine and Dance al fresco

MOORE'S
THERE IS ONLY ONE
A Restaurant Where the Food Is Sensational
Next Door to Fulton Theatre
"WATCH US GROW"

JOEL'S RESTAURANT
206 WEST 41ST ST.
Special Table D'Hote Dinner $1.25—PER PLATE—$1.25
From 5:30 Until Closing Time.
CHILE CON CARNE, TAMALES AND SPANISH DISHES SPECIALS.
Cabaret Entertainment
Dancing. Prof. Walter De Soto's Orchestra

Phone Bryant 9186
Sascha Piatov—Phil Fein
Producers
Opera, Drama, Ballet, Musical Comedy
160 W. 45th St., New York.

DINING OUT

Advertisements are accepted only after a visit by one of our staff. Here we record places where the diner-out can find either an unusual restaurant or unusual food or both.

ALGONQUIN: Food like mother used to make. Raisin bread. Rice pudding raisins. Real southern mammy serves cakes and pies she makes. No couvert charge. No hat check "privilege."

CHARLIE'S: Featuring Beefsteak. Cooking by Mamas.

CHURCHILL'S: Accurately termed "a Broadway institution." Dancing and cabaret.

GERTNER'S: Wholesome food: quick service at popular prices. Danish pastry a specialty. Open all night.

GREENWICH VILLAGE INN: The best known place in the Village.

HEALY'S: Substantial food. Cabarets. Ice carnival.

JACK'S: Always reliable. A New Yorker's restaurant for years. Sea food of the best. You run no risks there.

JOEL'S: Mexican and Spanish food. The proprietor an interesting character. Newspapermen and artists' rendezvous.

JOE YOENG'S: Excellent Chinese cooking but American dishes are available, too.

MAJESTIC: A meeting place for New York's artistic crowd. Exceptional food.

MOORE'S: The proprietor has made food his hobby. He chooses it himself and watches it as it is cooked. And it's admirable. Go early or you will not get a table.

PALAIS ROYAL: A beautiful restaurant in which beautiful revues are staged at dinner and after the theater. The food and service are excellent.

RILEY'S ARROWHEAD: No better roadhouse hereabouts. Choose your own food from the ice box. Recently enlarged.

REISENWEBER'S: Several restaurants in one building. Dancing or cabaret or a buffet grill. Open all night. A very good revue.

REUBEN'S: A delicatessen store which has become famous. Now a restaurant where the aim is to give tasty food.

SHELBURNE: Brighton Beach's great restaurant—featuring Jean Bedini's revue.

TRIANON: A beautiful place, Once Canfield's gambling house. Several floors. Ritz food under Silvani's direction.

VOISIN: Perfect food. Beautiful place.

DINE TO-NIGHT AT
Thomas Healy's
GOLDEN GLADES
BROADWAY and SIXTY-SIXTH ST.
AND ENJOY THE FASTIDIOUS ICE CARNIVAL AND MUSICAL COMEDY.
"Cheer Up, New York"
7.30 for Dinner TWICE NIGHTLY 11.30 for Supper

—a welcome change!!
THE NEW AMERICAN—CHINESE RESTAURANT
Music Every Evening
JOY YOENG RESTAURANT
Music Every Evening
SPECIAL LUNCH DAILY 40C, 11 A.M. TO 2.30 P.M.
SERVING THE MOST DELICIOUS OF AMERICAN AND CHINESE FOODS AT PRICES THAT ARE THE LOWEST ON BROADWAY
711-715 Seventh Ave. (Bet. 47-48 Sts.) Next to Columbia Theatre

GREENWICH VILLAGE INN
The foremost restaurant in the village
BARNEY GALLANT
Manager
SHERIDAN SQUARE
Opposite
Greenwich Village Theatre

REISENWEBER'S
Columbus Circle and 58th St.
Buffet Grill—Open All Night
DINNER $1.25
After Theatre Supper, $1.25
Music-Dancing in "Paradise"
Direction of Mr. Jack Lenigan

GERTNER'S
TWO Restaurants With But ONE Thought
That thought is the simplest food of the very best and at popular prices.
where DANISH PASTRY was made famous!
1446 Broadway at 41st St.
1380 Broadway at 37th St.
OPEN ALL NIGHT AND A NEW TEA ROOM AT 124 W. 41st ST.

THE ALGONQUIN HOTEL
59 WEST 44th ST.
Anyone Who has Dined In Our Restaurant Has Found a Home
WEST 44th STREET

Charlie's
216 WEST 50th STREET
(Near Broadway)
Featuring Beefsteak

VOISIN
375 PARK AVENUE
THE RESTAURANT : ENDEAVORING : TO PLEASE : THE : MOST EXACTING GOURMETS
THE INNER THREE
VOISIN | ELYSEE | CRILLON
375 Park Av. | E. 56th St. | 15 E. 48th St

Ben Riley's
Arrow Head Inn
Haven Ave. & 177th St.
-:- The Most Popular -:- Restaurant in New York
Go To the Ice Box and Choose Your Food

JACK'S
New York's Best Known Restaurant
An Institution
SIXTH AVENUE
43rd to 44th Streets

WILL MORRISSEY
Actor—Author—Manager
235 WEST 71st STREET
Telephone, 5562 Col.
Will Stage Acts and Productions

PUBLICITY AND NOTHING BUT—
For Enterprises, Productions and Individuals
DRAMA MUSIC BOOKS
DIXIE HINES
INTERNATIONAL PRESS BUREAU
NEW YORK
Main Office: 1400 Broadway at 38th Street
Telephone Fitzroy 5132

MAX ROGERS
PERSONAL REPRESENTATIVE
OF HIGH CLASS ARTISTS
1544 BROADWAY NEW YORK CITY
New Acts Always Welcome

THE WESTERN VAUDEVILLE MANAGERS' ASSOCIATION
John J. Nash, Business Manager Thomas J. Carmody, Booking Manager
5th Floor State-Lake Theatre Bldg. CHICAGO, ILL.

BERT LEVEY CIRCUIT
ALCAZAR THEATRE BUILDING
SAN FRANCISCO, CAL.

T. DWIGHT PEPPLE, Bus. Mgr. RICHARD C. HOFFMAN, Booking Mgr
UNITY VAUDEVILLE AGENCY
PHONE MAJESTIC 8026, WOODS THEATER BLDG., CHICAGO, ILL.
BOOKING THEATRES, CLUBS AND CABARETS

"THE RELIABLE OFFICE"
SAMUEL BAERWITZ
If You Are Not Booked For Next Season Get In Touch With Me
1493 BROADWAY, NEW YORK

ARTHUR J. HOROWITZ AND LEE KRAUS, INC.
CHICAGO Loop End Building 177 North State Street
BREAKING JUMPS EAST and WEST
Putnam Building 1493 Broadway NEW YORK
This Office Issues Play or Pay Contracts

SIDNEY R. ELLIS ROUTER FOR ATTRACTIONS
Personal Attention Given to Securing Consecutive and Appropriate Bookings
COMPLETE ADVANCE PUBLICITY DEPARTMENT
Phone 8827 Bryant 1482 Broadway, Room 1114, NEW YORK

HARRY BESTRY
PUTNAM BUILDING
Always looking for Acts I Can Make Into Headliners

LEW GOLDER
PALACE THEATRE BUILDING

Anatol Friedland
"MUSIC LAND"
Orpheum Circuit—Shortly

HAZELL COX
In "Passing Show of 1919" Management, Messrs. Shubert

Vaudeville Bills

(*Continued from page 746*)

original and amusing. *Billy* and *Dot Zeitler* sing songs and make fantastic love. Their numbers include *There'll Come a Time* and *That Ain't All.* The strongest bit in their act is their burlesque singing of popular ballads. The *Harvey De Vora Trio* was awfully funny and awfully vulgar. The adjective "awfully" does full credit in both senses, for the comedy is one long blushing laugh.

The De Lite Girls ought to dance more, for vocally they are somewhat weak. Their bid for applause is based on *Micky* and *Zingaboola Zing, Zing,* but they make their real appeal with their ingenue ways, their dainty costumes and their nifty stepping about rhythmically. *Pearl Abbot* and *Company* in "Silver Threads" have a good one-act play that depends on dramatic reverses for its climax. Thus, a young woman turns old and an old woman turns young. More acts of this sort would supply excellent variety for almost any vaudeville bill. Other good numbers include *Smith* and *Cook,* the two millionaires, with a wealth of jokes and *Jack Gregory and Company,* in "Novelty Land."

The bill for the last half includes *Mercedes, Coscia* and *Verdi, Regal* and *Mack, Lew Hawkins, Palermo's Canines, Adams* and *Robinson, Linton* and *Dale* and *Lewis* and *Martin Girls.*

SOBEL.

• • •

SINGING ACTS AT THE AUDUBON

Marcy and Day and Molera Troupe on Bill

The *Uyeda Japs* opened the bill with acrobatic and barely balancing stunt. One of the Japs did the old trick of balancing two vessels of water on rope. Next on the bill were *Marcy & Day.* They had an offering called, "Does the Public Like the Old Songs or the New." The boy in the act offered the new numbers and the girl dressed in colonial style sang the old fashioned songs. The modern songs offered were: *Sahara Rose, Waiting for Me, I'd Like to Fall Asleep and Wake Up in My Mammy's Arms, So Long Oolong, Watcha Goona do When There Ain't no Jazz.* The old numbers were: *Sidewalks of New York, A Bicycle for Two, Sweet Rosie O'Grady* and *Dixie.* They both then sang a medley the title of which was *Gone Are the Days* which is the best number covering repertoire.

Next followed a sketch entitled "Straight" in which a girl impersonates two girls. This sketch has been done for many years. Then followed a new act by *Jim McWilliams,* who did a burnt-cork monologue and trick piano playing. He had a poor start but finished very good. If he would cut his monologue down he would go much better. His burlesque on the opera brought many laughs.

Kennedy & Braham were the next. This act is a well dressed act and carried a very pretty drop. Their patter should be brought up to date. The *Molera* troupe closed the vaudeville bill. Three women and four men comprise the act, singing Italian operatic selections. This is a good act for music lovers.

JACK.

ED. J. WEBER
A Musical Director who DIRECTS
5 Years with Eva Tanguay
'Nuf Sed!
IF YOU NEED SONGS
Address { DRAMATIC MIRROR THEATRE WORLD

CHAMBERLAIN BROWN
representing Harry K. Morton, Zella Russell, Lucille Manion, Ina Hayward, McNeil and Shadow, Walie Davis.

LEW CANTOR
Offices
IRVING YATES, Manager
211 Putnam Bldg.
MANAGERS PRODUCERS
Phone Bryant 9496
NEW YORK, N. Y.
"The Offices of Quick Results"

HUGO MURRAY
MORRIS & FEIL
Feature Vaudeville Acts
Strand Theatre Building

Edward Small
Jenie Jacobs
INC.
1493 BROADWAY

HARRY J. FITZGERALD
Vaudeville Feature Acts and Representative of Leading Players
Longacre Theatre, West 48th St.

RESULTS COUNT

ROSALIA STEWART
1482 BROADWAY
I Am Always Looking For Feature Acts

KEITH'S THEATRE BLDG.
Vaudeville Representative
David R. Sablosky
Philadelphia, Pa.

MAURICE
AND
LEONORA HUGHES
Triumphant
IN LONDON

OUR DIARY
William and Gordon
DOOLEY
Back On Broadway

Bert Swor
ON EARTH
NOW
O'Brien's Minstrels
FEATURED COMEDIAN

Suppose you get a permanent booking giving you $5000 cash at age 60, or at your death any time, or $10,000 if accidentally killed. Does it look good?
Ask Geo. Little or J. R. Carden
THE CARDEN AGENCY
Mutual Trust Life Ins. Co.
30 N. LaSalle St., Chicago

FRANK P. DONOVAN
Director Film Specials
Will Consider Offers
Bryant 407 Green Room Club, N. Y.

Louis Stearns
Character Leads
Green Room Club Bryant 407

WALTER McEWEN
Morningside 6800

NEW PLAYS

(Continued from page 743)

"HITCHY-KOO"

Hitchcock Gives a Big Party at the New Amsterdam

Revue in two acts. Book by Glen MacDonough. Lyrics by Glen MacDonough and Anne Caldwell. Music by Jerome Kern. Staged by Ned Wayburn. Produced by Raymond Hitchcock, at the New Amsterdam Theater, Oct. 19.

Principals: Raymond Hitchcock, Julia Sanderson, G. P. Huntley, Charles Withers, the Mosconi Family, Tyler Brooke, Douglas Stevenson, Florence O'Denishawn, Arthur Cunningham, Bobby Connelly, Maurice Black, Corone Paynter, Amelia Johnson, Madeline Van, Billy Holbrook.

Shades of Tody Hamilton here is a glittering, glorious galaxy of stars all under one tent, all funnier and more versatile than ever, all taking up the amusement relay where Ziegfeld left off and winning a success which in its emphasis nearly raised the roof of the New Amsterdam.

There is wit and intelligence in Hitchcock's revue—the droll and fantastic wit of *Hitchcock* himself, the subtle and quiet wit of *Huntley*, the graceful wit of the *Sanderson*, the grotesque and Yankeeish wit of *Withers*. The intelligence is displayed in the varied and appealing manner in which this wit is spread. The broad burlesque of *Withers* is mixed adroitly with the silly ass-isms of *Huntley*. Lowbrows and highbrows applaud in unison. And then flanking this entertainment in a confident, charming way are *Miss Sanderson*, singing and dancing with her usual grace and demureness; *Douglas Stevenson*, caroling the sentimental airs; *Tyler Brooke*, sartorially effective, and the *Mosconi Brothers*, dancing in their amazingly difficult acrobatic style.

The best laugh of the evening came when *Hitchcock* interrupted the performance to announce to the audience an important piece of news. "The audience will be pleased to learn," he said, "that Philadelphia has reached her quota for the Third Liberty Loan."

The scenes comprise all the great and gay places of the world in which *Hitchcock* could feel at home. The music is tinkly. The lyrics are refreshing. The book is well put together. The staging is Wayburn at his most ingenious. Dances of all descriptions are performed by girls who are lithe of body and beautiful of face. Which is as it should be.

LOUIS R. REID.

Brooks
THEATRICAL COSTUMERS
Leading Makers of Stage Attire
For Men and Women
We costume completely musical and dramatic productions, moving pictures, acts, revues, operas, minstrel shows, burlesque, circuses, parades and bands.
143 West 40th St., New York

George Lemaire
Broadway Brevities
Winter Garden

ALEXANDRE A. STUART (Author)
President
J. A. FITZGERALD (Director)
Vice-President
ERIC CEDERBERG (Cinematographer)
FILM-LORE CONGRESSIONAL PRODUCTIONS, INC.
EXECUTIVE OFFICE
18 and 20 West 34th Street
SUITE 5
Phone, Pennsylvania 430 NEW YORK CITY.

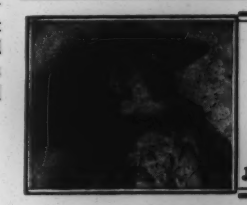
CECIL CUNNINGHAM

EDMUND GOULDING
DIRECTOR

MASCOT MOSKOVINA
Out of "AS YOU WERE," Central Theatre,
Into a Gorgeous Vaudeville Production With Her Own Company in
A NOVEL TERPSICHORIAN OFFERING
Manager: E. LUCAS, 146 West 64th Street

SARANOFF

J. GORDON COOPER
DIRECTING BENNY LEONARD SERIAL



IRENE TAMS
Starred in
"DETERMINATION"
Personal Direction
JOHN J. LIVINGSTON Phone 1368 Schuyler

ROGER LYTTON
Columbia University Vand. 900

DIANTHA PATTISON

ADA MEADE
Management, Klaw & Erlanger

JOHN RUTHERFORD
"The Spitfire," "Disraeli," "The Blindness of Virtue," "Paganini,"
"Getting Married"

FRANCES DEMAREST
"The Royal Vagabond" Management Cohan & Harris

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, 133 W. 44th St., New York.

FRISCO
IN
CHICAGO

JOHNNY
DOOLEY

ODIVA
AND SEALS
Now playing a 20 week run in New York City with Marcus Loew
One Week Stands
Booked by Horwitz & Kraus
Management Cap't. C. Adams

ROY
HARRAH
Assisted by
SWEETIE
MULROY
"ALL FOR A LAUGH"
(Sweetie has a new blond wig, did you see him?)

JACK NELLIE
Orben Dixie
Two live ones in cork
Always Working

GEORGE
McKAY
OTTIE
ARDINE

LEON ERROL
Still in Vaudeville
Direction
M. S. Bentham

HOWARD REAN
ANDERSON & GRAVES
Present
"OUT OF WORK"
Chas. Bierbauer Max Hart

BACK AGAIN
SMITH AND INMAN
SALLY'S VISIT
A COMEDY NOVELTY ACT

GEORGE P.
MURPHY
(The "Freeport Spider")
NEVER DEFEATED
NEVER FOUGHT
"Burlesque Wonder Show"

DALE HANSHAW
Writing and Directing
HEALTHOGRAMS
Green Club Room

E. COIT
ALBERTSON
Leads
Bryant 407

RICHARD COKE
Address care Dramatic Mirror

FAITH HOPE
76 W. 50th St. MOVIE LEADS Circle 5282

ASK ME

Where to Buy and Anything Else You Want to Know

EDWARD L. BERNAYS

I AM a weekly reader of your publication, and I notice that here of late you have an information column which interests as I would like to have some dope on a few things myself.

I am a young man nineteen years of age and I am completely stage-struck, though I cannot dance nor sing very well, still there is a funny notion that I could make good. When I go to bed at night I lie awake dreaming of the stage and screen and build castles of air a mile high.

As you are well acquainted in the theatrical world perhaps you can name some agency or producer or any one who handles amateurs for the stage or screen. All I would like is a chance just to see if my premonitions are true or not.

Trusting you will publish my answer as soon as possible, I remain,
STAGE-STRUCK.

Your sincerity and ambition are laudable. Acting is a great and difficult art, and is in need always of passionate devotees. Why not go to see Emanuel Reicher? He is probably the greatest stage director in the world, and is one of the powerful actors of the modern stage. He will tell you that acting is hard work, and that it may be a long time before you will hear the plaudits of multitudes. He may tell you that you have great talent. And he may not. But if he sees you, he will tell you the truth, because he is a great artist. At present he is to be reached at the Garrick Theater, where he is directing plays for The Theater Guild.

. . .

Is it true that a new Galsworthy play is coming to America for production? I have heard it rumored and denied. YONKERS,

Yes. It is quite true that a new Galsworthy play is coming to New York. "The Mob" opened at the Neighborhood Playhouse last week, and "The Skin Game" is to be produced by William A. Brady this week.

JOE
LAURIE
(Junior)
PLUS
HIS PARENTS

Frank Mayo
Mabel Condon, Bus. Rep.
Hollywood, Los Angeles

JACK CUNNINGHAM
ASSOCIATED WITH
George Loane Tucker Productions
HOLLYWOOD, CALIF.

Jack Osterman
Direction
Harry Weber

"That Jazzy Xylophonist"
FRANK BROWNE
Booked Solid, Keith Circuit
Per Direction Harry Burton

Jack Flo
BLAIR CRYSTAL
in
"THE REPORTER"
Booked Solid Loew Circuit
Personal Direction JACK POTSDAM

Harry Delson
They all tell me I'll be a headliner someday.
Who can tell.
Hotel Malborough Now

"FOR PITY'S SAKE"—one of the richest things America has sent us, is pleasing the managers as well as the public, and I foresee a great hit.—"LONDON ENCORE."
Charles Withers
The best of "WHIRLIGIG" comes in the second half of the prodigal entertainment and reaches its height in the riotously funny "odd" American melodrama called "For Pity's Sake." The quaintly diverting person of Mr. Charles Withers and his quiet unforced humor was of the very best brand.—"DAILY TELEGRAPH."

AL HALL
ASSISTANT DIRECTOR

JACK R. YOUNG
Cameraman
Pathe Camera Intervale 644

My friends all marvel at my youthful color and velvety skin

Dear Helen:

I have wonderful news for you. About ten days ago when I was playing in Philadelphia, I was walking down Chestnut Street and who should I run into but Gloria Benson who had just returned from the coast.

She looked ravishingly beautiful and her soft velvety skin and the glowing tinge of her cheeks excited my envy. I could not help exclaiming "How wonderful you look, do tell me the secret of your beauty" and as I asked the question there flashed before my mind a mental picture of the Gloria Benson I had seen but a short month ago in New York.

Then her complexion, which always had been sallow and unattractive, seemed more ghastly pale than ever.

But to see her now, the change was truly remarkable. For there was Gloria, with the most wonderful complexion.

Again I exclaimed "What did it" and Gloria said, "Well Rose, if you'll promise not to tell, I will let you in on the secret. For the wonderful improvement in the texture of my skin and the delicate tinge which you are now admiring, I must in all fairness give Aubry Toilet Preparations full credit.

Their cold cream is delightful. Every night after the show, before retiring, I thoroughly massage my face to get out all the day's dust and dirt. In the morning, after a thorough wash with a soft cloth, I massage my face with Aubry Greasless Cream until it is thoroughly absorbed into the pores of the skin, leaving it soft and velvet like.

Then I apply "Aubry Beautifier" which is a delightfully perfumed face powder in solid paste form. I use a small silk sponge, first wetting, then squeezing out the water. I rub the wet sponge over the Aubry Beautifier and apply it to the face thinly and evenly. I pat my face with a soft linen cloth until it is dry and the result is as you say "Truly Beautiful."

Then I use Aubry Tint which is the most wonderful liquid rouge I have ever used. I place one finger over the end of the bottle and tip it upside down, just long enough to get a little Aubry Tint on the end of my finger.

This I apply to my cheeks with the finger tips, massaging with a circular motion upward and outward. In a moment I reproduce nature's bloom with a natural effect which I defy anyone to detect.

So there Helen—; is the secret. I suppose you will now do as I did; rush out and purchase these famous beautifiers. I also hope that you will be as pleased and gratified as I am with the result.

Do write and tell me what your friends say after you have used AUBRY BEAUTIFIERS.

Lovingly

Rose Tint.

Aubry Toilet Preparations

Sold at Drug and Department Stores

AUBRY SISTERS, Inc.

529 West 48th St., New York

---- Cut out and mail this COUPON -----

Aubry Sisters, Inc., 520 W. 48th St., New York, N. Y.

Enclosed please find 20 cents in stamps for which please send me one trial size package of each of the following: Aubry Tint, Aubry Beautifier, Aubry Cold Cream and Aubry Greaseless Cream.

Name .....

Street and No. .....

City ..... State .....

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*